

Post Mortem

Take Two

I read with great interest the article on Soumitra Chatterjee by Partho Mukherjee (14 Nov). It has been always a fascinating experience for me to read about this intellectual actor talking about different topics like films, drama, art, literature, etc. but I was depressed to find that your article hardly contained anything new.

The interview also failed to bring out his comments on the difference between stage acting and film acting which could enlighten us much more in appreciating film acting.

Gautam Bhatnagar,
Calcutta

Markings

The page, Markings, attracts me very much. But the 14 Nov issue did not contain Markings. I suggest this is not done in future.

Satish Chakrabarti,
Bahar,
24 Parganas

Colour Photos

As an ardent fan of Tinu Turner, I find the Colour Magazine really fantastic.

The colour photographs of Calcutta's footpaths in the 14 Nov issue were excellent.

I would like to see more photographs of Calcutta in

The tr... Banerjee,
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y of

Black & Clouds

Your feature 'Silver Filings' regarding Don Bosco (5 Dec), was extremely biased. Moreover, the reporter, Samir Lal, seems to be ignorant of a number of facts.

While speaking of middle class families he speaks of La Martiniere, South Point and Don Bosco which are pretty expensive and beyond the reach of middle class families. Moreover,

he fails to mention the name of St Lawrence among his so-called 'good schools.' Perhaps he is unaware of the fact that this school, for the last ten years has performed creditably. This year there were 28 students who secured star marks in the Madhyamik Examination (class X). In the plus-two course, St Lawrence occupied two places between the first fifth. Moreover, the school occupies a very prominent position in the field of games, debates and essay competitions.

It is worth mentioning that as far back as 1810, an elementary school was opened at Bowbazar, under the name of St John Chrysostom's School. The need for developing and expanding was soon felt and thus St Lawrence High School came into existence in the year 1936 at Ballygunge Circular Road.

Subrata Banerjee,
Calcutta

The article on Don Bosco (5 Dec) was interesting. But one remark sounded strange. Fr Tharayil said, "Our boys are the best in West Bengal." Generally, a priest is modest. This remark betrayed pride.

Bikramaditya Mukherjee,
Calcutta

As an ex-student of Don Bosco, I am proud to say that I owe my integrity to this school to a great extent.

Atul Kumar Agarwala,
Calcutta

It appears to be a travesty of truth that there are only four good schools in Calcutta. Calcutta Boys School which completed its centenary in 1977 is the, if not one of the, best schools in Calcutta. The other name of discipline is CBS. What the late Clifford Hicks, principal of CBS, had done for it still remains. The astronomical figure of student strength in Don Bosco does not cut ice. What mat-

ters is whether or not the strength of students at the base is in conformity with the students in the upper classes as that proves whether the school sees all the boys through the entire tenure. This is one of the plus points which once the late Hicks had proudly mentioned as a feature of CBS.

Biman Bose,
Calcutta

Personalities

It is a treat to read your Colour Magazine. For the first time, prominent personalities of Calcutta are being presented. In your 5 Dec issue, the article on 'coins' was very good. Being a student of Don Bosco, I felt very proud to read an article on our school.

The magazine can be made better by including a column on music.

Rajiv Raleigh Doss,
Calcutta

City Magazine

I was fascinated by your Colour Magazine.

Your Post Mortem column proves that the magazine needs an 'outing.' Can you publish photographs from Hyderabad on your Calcutta page?

P.V. Siva Kumar,
Gokulnagar,
Secunderabad

Much as we would like to use your photographs in Calcutta, the Colour Magazine being specifically a city magazine, it would be inconsistent with our policy. -- Editor

Educative

Your Colour Magazine is one of the best weekly magazines in the city. It is very interesting and educative. Dress Circle is also always excellent.

Rajkumar Nahata,
Calcutta

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9 JAN 1983

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A colour spread in **Rainbow**—with a blow-up of Dhir Doshi and his special new year message to our readers

Cover:
Pathik DebMalik

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PANORAMA / New Year at Alipore Zoo

ROARING CROWDS AND HUSHED ANIMALS

Record crowds at Calcutta's zoo kept it humming through the day. A variety of persons came for very different purposes

SOME 80,000 people went wild on New Year's Day. Appropriately enough, they did so at the Alipore Zoo. Record attendances had been registered through the last week of 1982 and they culminated in a big explosion of enthusiasm on the first day of this year.

Shuttlecocks and rubberballs, picnic hampers and litter, vied with each other for space on the grass of the gardens. A visitor who walked into the zoo through any of the six turnstiles on Belvedere Road was welcomed by the staccato clicking of the tabulating machines. What is usually a lush, open area just beyond the entrance, had been transformed into a chaotic cauldron of humans. Badminton and disco dancing seemed to be the main interests of visitors and the resulting din and confusion could be compared to a large meet anywhere in the country.

Sabyasachi Ganguly, a commerce

student just out of his teens was gyrating on one of the tar pathways leading to the main enclosures. It was very obvious that he was enjoying it immensely as he yelled to all and sundry: "Welcome to the grand disco show which I proudly present." Sabyasachi embodied the spirit of all those at the zoo. His choice of location for a 'freak-out session' was perfect. He had perfect anonymity as none of his neighbourhood bhadrak would be able to spot him in that vast sea of faces. Furthermore, he had the largest audience that he would probably ever get. Apparently he has been doing his own thing on the first day of every year for the past decade and in his words: "I always celebrate New Year's Day at the Alipore Zoo because everybody has come to enjoy themselves. The festive mood makes me excited and I look forward to it for weeks before this day."

The young man made a parting

request: "I am a student of classical music. Please don't tell my guru that I was doing disco dances."

The OC of Watgunge Police Station was personally prowling the grounds of the zoo. He seemed relaxed and cheerful on a cursory examination, but he was very obviously tensed up for the big day. To add to his troubles, some poaching of migratory birds had taken place in the last week of '82 and he had his hands full with security arrangements for the festive crowds and with the execution of plans to stop further poaching. Hunched up on a wooden bench, he kept his gaze roving near and far, focusing on each group of young men in his field of vision. "Normally, everybody is out to enjoy themselves and nobody wants any trouble. However, some stray incidents do take place and it is these groups of young fellows who normally start such incidents. This year, I've posted a



Mammoth crowds turned the day into a celebration and not just a visit

few plainesclothes men in the zoo and they will be very useful. Troublemakers stay quiet in front of uniformed personnel, so they often go undetected, but with plainesclothes policemen we will be able to locate them."

Vigilant as the police was at the zoo, it is unfortunate that they had decided to do nothing to stop visitors from teasing or irritating the animals. By their understanding, it was the duty of the zoo authorities to curb such tendencies among the public. The officials at the zoo, however, have been unable to do anything in the past few years to stop the harassment of animals. Hundreds of minor irritants in one day can alter the health of any animal, and this is what seems to be happening at the zoo. The tigers and lions have been somnolent and dull for many years now. They seemed to have been battered into a particularly pathetic state of submission on New Year's Day. Gone are the days when their roars could be heard as far away as the entrance to the National Library. Today they are poor descendants of their virile ancestors from the wilds.

Anyway, not very many persons at the zoo on that day had come to see the animals. Bedspreeds, chators and burchans covered the ground in a very interesting and improper patchwork arrangement. Picnic parties had sprung up by the dozen on every available and accessible spot. Transistors blared, cricket balls flew and food was shared with much laughter and goodwill.

Said Bhupinder Singh, a businessman from Jullunder who had brought his family and some friends for an outing, "I get very tired whenever I come to Calcutta. The transport problems really exhaust me and I miss the lush greenery of Punjab. So I decided to bring my family and some others here as there are such few places in Calcutta where one can relax."

When one pointed out to him that there were probably more people in the zoo at that time than there are in the BBD Bag area during rush hour, he retorted, "Yes, that's true, but at least I can sit down in peace, listen to some good music and watch my children play." As one drifted away from his company, one wished him well in his efforts, though one wondered how he could possibly relax with the blaring din from a dozen electronic gaugets pouring in from all quarters.



Disco dancing: a widespread activity

Zabina and Sabeeha, two pretty and charming sisters in their late teens had sneaked out of their home to spend a whole day on their own at the zoo, possibly for the first time in their lives. They chose to sit by the lake where the din was perceptibly hushed and watch the migratory birds on the waters. Fetchingly attired in white *salwar-kameezes*, they would dreamily whisper some observations to one another. They hurriedly arranged their *dupattas* when this correspondent approached them and seemed mildly alarmed at the intrusion on their privacy. Some small talk set them at ease and they gushed information about themselves, their lives, family and their interests.

According to Sabeeha, she was due to get married in the next six months. Knowing that the future would be a somewhat cloistered one for her, she was determined to do as much and see as many sights as she could in the period before her marriage. "You see," she said in melodious Hindustani, "I want to have as many memories with me as possible when I get married. I'll get so bored

when I'm a wife. The best wedding present that my sister can give me is to accompany me wherever possible." One left them in their dreamy state, convinced that they were the model visitors to any zoo.

According to Mrs. Eyer, a resident of the USA who was the Publicity Director of the Metro-Dade Zoo in Miami (among the three largest in that country), the Alipore Zoo has more than served its function for the past hundred years and it should now be gradually phased out of its present location and into a larger one. "In such crowded conditions the animals are bound to suffer. Noise and excessive crowds are deterrents to their reproduction. It we keep in mind that by the turn of this century zoos may well be the only habitat for many animals which are common today, we should make them as productive as possible." The problem can only be partially resolved by establishing a modern zoo. "Don't forget," she says, "that the majority of persons here come because they can't think of any other place in the city to go to for relaxation. Some auxiliary parks must be



This tiger was made restive

set up all over the city if any zoo is to thrive and serve its purpose satisfactorily."

Manoj Desai, a young business executive recently transferred to Calcutta from Bombay, presented the opposite side of the picture. "I think the Alipore Zoo is a wonderful gift to the citizens of Calcutta. By contrast, the Victoria Gardens in Bombay is a collection of miserable animals stuffed into dingy cages. Having come to the zoo today I have made up my mind to return as often

as I can, especially to observe the extensive bird collection here.

It is obvious to any person that Indians have a great capacity for tolerance—to noise, invasions of privacy, filth and squalor. At the zoo on that day this was startlingly clear. Behind every hedge, on every flower-bed, under every tree, a group had established itself, bare inches away from other groups. Yet no altercation broke out when one group broke the tenor of another's activities—say by a cricket ball hurt-

ling into the middle of a conversation or by a group of dancers throwing dust into the meals of their neighbours. This leads one to sanguine thoughts as to our capacity to withstand the population explosion and all the irritations and privations that go with it.

Sadly enough, one also observed the total lack of exchange of any sort between groups, be they in the form of light banter, sharing of food or music and even simple conversations. Each group sat by itself, seemingly wrapped in its own cocoon, and showing no interest whatsoever in the animals or humans around. This sort of incipient xenophobia depresses one and leads to unwelcome thoughts of twentieth century man and his progress towards isolation.

Of course there were lighter moments which led to more optimistic thoughts. Take for instance, the comments of a villager on seeing the elephants Roshanara and Shahazadi: "They work so hard to get coins from visitors in their trunks and then give them to their keepers. These two Appus should have been appointed to sell tickets for the Asiad."

Tarang Chaudhry
Photographs: Tarapada Banerjee

A group sitting in isolation



NOSTALGIA / Cricket and Calcutta

THE VIEW FROM THE TOP OF A HILL

A resident of Karachi has interesting post-Independence memories. Among other things he was a contemporary of India's Test bowler, Dilip Doshi

AFZAL Rasheed remembers Calcutta very fondly. But more of that later. Today he is the wrangler-king of Pakistan—an import-export magnate, who lives on top of a hill in Karachi which has been specially cut to accommodate his marbled palace.

He can see half the city below with a mere flutter of his eyelids even before stretching himself loose on his bed every morning. Each room leads out to yet another; he has so many keys that he forgets which goes where. The stairway is composed of teak and his bathrooms are so beautifully tiled that you would want to live in them. You don't need a mirror there to look at yourself—the flooring itself is quite adequate. He takes you gently by the arm to the window and points to another milk-white hilltop castle: "I am building my summer house there."

But back to some local relevance. Afzal Rasheed was born in Calcutta some 35 years ago and our conversation began with an innocuous discussion on Dilip Doshi. It was only in the midst of this that he dropped a bomb by saying that he had been the spinner's collegemate in St. Xavier's: "He was such a crybaby you know. He would always say that he would never make it into the Test side because of Bengal's insignificant role in the games that politicians played."

Then the nostalgia. He remembered the oldtimers from St. Xavier's school and college sections and after a bit of prompting he came up with: "Miss. bateman? Miss Peterson quite a terror." Father Hincq, Prof. Rehman and Prof. Mukherjee, the economics teacher, were also remembered. He was quite surprised to learn—that they are still very much there. He clutched his hair in mock terror when he was told that Father Joris was still omnipresent: "What? I can't believe it. You know we had once bunked college—Dilip also used to at times—and he caught wind of it. He (Fr. Joris) followed us

for a mile and two of us made the mistake of looking back midway. He remembered their faces, looked up the records of the 1000 students with their photographs and had caught them the next day. Finally the entire group had been rounded up. Sweet fellow anyway."

Afzal Rasheed recalled Fr. Joris's perspicacity and was surprised to know that he has changed little till today. "Even here I feel scared when I think of him." Then he pulled at his cigar, smiled and shook his head. He intends coming to India next month "I should go to Calcutta to relive all those memories," he said.

tion came up and here he became quite sentimental. "We never wanted to leave. My grandfather had gone to Calcutta when he was just 15 and died there at the age of 84. So our roots had embedded themselves there. But the war in 1965 forced us to quit. My father as leader of the Shia community was arrested along with the Nawab of Jalpaiguri and for 17 days he was in jail. After that things were just not the same. We wound up our interests."

And then it's back to nostalgia. He remembers going twice a week to Nizam's to have Tikka and also to the maidan whenever Mohammedan Sporting played. He summed it



Cricket at the Eden Gardens

Mr. Rasheed used to live in Ezra Street in a red-coloured building. As he remembers: "The place was just at the end of the lane, where it met the India Exchange place."

"Above the perfumery shops?" I asked.

"That was it." The topic of migra-

tion came up and here he became quite sentimental. "We never wanted to leave. My grandfather had gone to Calcutta when he was just 15 and died there at the age of 84. So our roots had embedded themselves there. But the war in 1965 forced us to quit. My father as leader of the Shia community was arrested along with the Nawab of Jalpaiguri and for 17 days he was in jail. After that things were just not the same. We wound up our interests."

From Mudar Patherya in Karachi

LIMELIGHT / Jogesh Dutta

FATHER OF ORIENTAL MIME

Making a career out of an unpopular and unknown art is no mean achievement

HE has been called the 'Father of Oriental Mime' by none other than the great Marcel Marceau of Paris who pioneered the art of pantomime in the western world. He himself is an institution. He is Jogesh Dutta. A Calcutta based mime artiste, upon whom the government of India has recently planned to make a documentary in 14 languages. Mr Dutta, a Rabindra Bharati University professor of mime, was the first to take on the onerous task of popularising pantomime, an unpopular art, in India.

What is pantomime or mime? It was a form of dramatic entertainment popular in the ancient Greek and Roman world. Particularly in Sicily, in which scenes from everyday life or from mythology were enacted with elaborate gestures. It seems to have originated in the performances of strolling acrobats and jugglers, some of whom were gifted mimics.

In India, we find the first faint allusions to the art of pantomime or mime in the *Abhinavam Adhvaya* of Bharat's *Natyashastra* over 3,000 years ago. The millenia-old Kathakali and Bharat Natyam dances out-

lined the fine nuances of pantomime. It is, in short, an art of silent acting, an art of expressing one's emotions and feelings through certain gestures. It is a caricature done without words.

The revival of such an art of silent drama came only in the present century through Rabindranath Tagore. Uday Shankar and Bala Saraswati who were chiefly concerned with particular mudras (attitudes) and subtle movements of Indian classical dances. Much later, Sisir Bhadury, Ahindra Chowdhury and some other eminent theatre personalities often opted for silent acting in their dramatic performances.

But the breakthrough for India's art of pantomime came only in 1956 when an 18 years old, springingly lad, Jogesh, thought for the first time that pantomime could be presented as an individual art of entertainment. It was so long mixed up with either a five-act play or classical dances. "Despite all criticism," recollected Jogesh Dutta at his south Calcutta residence decorated with portraits of various gestures of mime artistes, "I was determined to present it as an individual art form. It

was a challenging job. But, today, I have seen my dreams fulfilled and I only have my tenacity and my ambition to thank for that."

Mr Dutta sat reclining on a sofa while his wife, Suchita Dutta, niece of the great Rabindrasangeet singer, Ashoketaru Bandhopadhyay, was engrossed in practising classical songs. She is famous in her own right by becoming a front ranking classical singer. She said, "I know how Jogesh took pains to make a career out of an unknown and unpopular art. Many a time, he looked disheartened but I tried to inspire him.

"The idea of presenting human feelings and emotions through gestures dawned upon me when I saw a pair of lovers at the Lakes in south Calcutta. I could not hear them from the distance, but I could feel that they were exchanging sweet somethings." I came back home and tried to practise a lover's feelings towards his female counterpart through gestures in front of a mirror. That marked the beginning of my career, rather the beginning of modern pantomime in India," Mr Dutta recounted, with an infectious smile.

Dramatic entertainment



Popularising an unpopular art



The turning point in Mr Dutta's career came only in 1961 when he had the opportunity to tour all over India with the Calcutta Puppet Theatre group (CPT), led by Mr Suresh Dutta, his elder brother. Said Mr Dutta, "The first recognition came when the people of India overwhelmingly took to my solo performance of mime. Indeed, I became terribly proud when after every performance people surrounded me to congratulate me."

Mr Dutta took pride in mentioning that all sorts of criticism from various eminent personalities became a boon to him. "I will not forget that once I was turned out from a function in south Calcutta where a French mime artiste, Theolessullya, demonstrated his art of pantomime. Mr Ahindra Chowdhury, the then dean of the West Bengal Academy of Dance, Drama and Music (WBADDM), did not allow me to meet the French artiste. I considered it a providential favour because had I seen the performance of the French artiste, I might have been influenced by his demonstration. As a result, my art would have lost its originality and would have been a mere imitation of the western art."

Mr Dutta also thanked God because he believed that he had done well by not seeing the mime performance of Marcel Marceau in Calcutta, either. Mr Dutta reiterated, "In 1960, a year before my tour all over India, the great mime artiste Marcel Marceau of France came to Calcutta on the invitation of the WBADDM. But I could not see his performance as I could not afford to buy tickets at a higher rate. I was then terribly shocked and I spent the whole of night weeping in silence. Today, I realise that I have done right by not seeing Marcel's performance. Here also I should mention that had I seen Marceau's performance then, I would not have been called by him today the 'Father of Oriental Mime.'"

In 1968, Mr Dutta had the opportunity to attend the World Youth Festival in the USSR. "It was a curious mixture of joy and fear when I was going abroad for the first time to demonstrate my art of pantomime," Mr Dutta recalled. He had toured various countries of the world more than eight times on invitation from different cultural organisations.

"But the most memorable event took place only last year when Mar-



Mime in dance

cel Marceau, deeply impressed by my performance, called me the 'Father of Oriental Mime' and presented me 12 films on how to mime," said Mr Dutta. In July, last year, he went to Vienna to visit the World Mime Academy as an oriental mime teacher. On his way to Vienna, he came to Frankfurt in West Germany and delivered lectures on mime at the International Mime Academy. Mr Dutta spent more than 14 days in Vienna where mime artistes from various parts of the world rushed to attend the World Mime Academy. He taught

the fine nuances of oriental mime to more than 250 western students. From Vienna, he went to Paris where he spent no less than 10 days with Marcel Marceau. On 28 August, Marceau greeted him with the highest award. "It was an unspeakable sense of joy rather than ecstasy when Marceau embraced me and declared me the 'Father of Oriental Mime'," Mr Dutta said and burst into tears while recounting this glorious event of his career.

Talking about his great contribution to the development of mime in India, Mr Dutta said that he had

Caricature without words



built a mime academy for the first time in India to offer facilities to mime students from various parts of the country and abroad. The academy situated at Kalighat Park in south Calcutta is called the Jogesh Mime Academy after his name. "Such an academy is the only one of its kind in India concerning study and training of pantomime and allied arts

The academy is run by 'Padaboli,' a forum for performing arts, which was formed in 1970 under the aegis of Mr Dutta.

How did the mime academy come into being? It has a long history of its own. Mr Dutta recounted, "I thought during the late sixties, that an academy should be built for mime students. I approached Mr Subrata Mukherjee, the then minister for information and requested him for financial help. Mr Mukherjee instead offered us a plot of land in the Kalighat Park area in south Calcutta in 1972. But where would I get the money from? However, I appealed to all men and women of Calcutta and outside to help us financially. But nobody came forward. Finally, as a last resort, I had to mortgage my wife's gold ornaments and take loans from my friends. I am still repaying the loans."

The academy which began functioning in 1975 is affiliated to



With wife Suchita

Sangeet Natak Akademi, Government of India, and the Rabindra Bharati University in Calcutta. It offers a comprehensive five year course stressing mainly on the plasticity of the body—a basic requirement of mime. It also includes general physical training, stylised PT, meaningful PT, ballet exercises, various movements of thematic acting and also yoga practices.

More than 200 students of the academy are also taught human anatomy and physiology, theory and evolution of mime, birth and growth of the dramatic arts to modern day theatre, stagecraft and stage decorations including lights, sound and music, choreography and aesthetics. In the final year, professors of mime from the Rabindra Bharati University conduct examinations and award certificate to successful students in order of merit.

The academy has an auditorium, a library with rare books on mime, dedicated to the memory of Anubha Majumdar, a promising mime student who died in a road accident. It is also equipped with modernised instruments of sound, music and lighting.

But the man who built such an academy for students of the country and abroad, had a very humble beginning; nay, his is a story from rags to riches. An ambitious Jogesh



Teaching them a thing or two



Shooting for the documentary

Dutta rose from a very ordinary level to an extraordinary standard.

Born in the Faridpur district of East Bengal (now Bangladesh), Mr Dutta lost his parents at an early age. "When my parents died, we had to come over to our maternal uncle's house in Salkia in the Howrah district." Mr Dutta went on recounting his sad old days. "But we felt there that we had become extra burdens on our uncles. They treated us no better than servants. One night, when it was raining and all asleep I fled from home resolving not to come back again.

"After leaving the house, I kept moving from place to place. When evening came, I felt tired and suddenly boarded a train without knowing its destination. At the dead of night, I was caught by a ticket collector for travelling without a ticket. They fined me but later relented when I fell on their feet. I spent the rest of the night sleeping on the platform. But I got up early in the morning as I was extremely hungry. I begged food from a tea stall and the Bengali shopkeeper felt pity for me. Later on, I apprised him of my painful story. He appointed me as a servant from the next morning." Mr Dutta's voice got repeatedly choked when he was telling the story.

After spending more than a year at the tea stall, Mr Dutta left the job and instead, started hawking sliced bread in the local trains from dawn to dusk. Mr Dutta said, "It was more profitable for me and I used to earn more than Rs 20 a day. But I used to stay with the tea stall owner at Rampurhat."

From Rampurhat, Mr Dutta came to Chandan Nagar in the Hooghly district where he started selling balloons, hawking on various streets. "When children used to run after me, I gave them balloons without any price. As a result, I lost a huge amount of money and therefore parted with the business. Then I decided to come to Calcutta in search of employment.

"In Calcutta," Mr Dutta recollected, "when I was drinking water from a tap, my elder brother Mr Suresh Dutta caught me from behind. Wearing dirty clothes, I declined to go with him. But he insisted on my going to his residence. However, at last, I agreed. From then onwards, I started staying with my elder brother and participating in various programmes of the Children's Puppet Theatre (CPT) run by Sureshda."

While staying with Suresh Dutta, Mr Dutta started practising the art of pantomime in front of a mirror or sometimes under a tree in the Lakes.

Mr Dutta said, "Whenever I saw anything interesting either in the Lakes or on the roadside, I tried to project it to an imaginary public through gestures. My intense practice on the subject helped me to master it."

Meanwhile Mr Dutta started seeing Tagore's dance-dramas and some of Uday Shankar's dance performances. "I believe," Mr Dutta stressed, "that I have learnt a good deal from Tagore and Uday Shankar. The fine nuances of *Rabindra-nritya* are essentially pantomime in nature.

"Here I should not forget to mention my first lady love (Mr Dutta refused to disclose her name), who inspired me to fight against all odds in life. But, unfortunately, when she got married to a different person," Mr Dutta recollected, "I almost turned mad. It was then that Ashoketaru Bandhopadhyay, the great Rabindrasangeet singer, married me to his niece. I told her all about my past life and she forgave me like a goddess. She acted like a goddess again when she agreed to mortgage all her gold ornaments only to help me build the mime academy. I am extremely thankful to her for standing by me in my distress."

Barun Ghosh

7 DAYS

S	M	T	W	T	F	S
9	10	11	12	13	14	15

The briefings given below are accurate at the time of going to press.

HINDI FILMS

NEW RELEASE

Gopichand Jasoos: Society (Corporation Place: 241002), Ganesi (Upper Chitpur Road 332250)

A light hearted look at detectives, the film portrays a naive, but golden hearted man Gopichand (Raj Kapoor), who is an expert in his own way. Bela (Zeenat Aman) the owner of the neighbouring beauty saloon, approaches him with a problem. Her bank manager father wants to marry her off to a man called Jeetendra Varma. Before plunging into wedlock she would like to know a little more about the character of this man.

Gopichand, full of enthusiasm, sets out on this character study voyage, but his simplicity leads him elsewhere and in his blunderous way, he gets on to the trail of another man. This man along with his three friends, is planning to loot a bank.

So, Bela is informed by Gopichand that Jeetendra Varma is not a good man (through mistaken identity), and that he is planning to loot a bank. Jeetendra Varma's parents, who are present there, feel offended and Gopichand apologises. Next day, however, the bank is looted and to compound the confusion the manager of the looted bank happens to be none other than Bela's father. Now father and daughter come running to the crack detective and plead with him to solve their problem.

Gopichand and Bela give chase in various guises, the four culprits are caught, the



A scene from 'Barsaat Ki Ek Raat'

diamonds are back and Bela gets married to Jeetendra Varma. And Gopichand Jasoos awaits his next customer in his office.

REGULAR SHOWS

Barsaat Ki Ek Raat: Jyoti (Lenin Sarani: 241132)—3, 6, 8, 45; Malancha (Regent Park)—2, 5, 8

Good and evil combat again and the inevitable victor is good. In a small town in the Himalayas lives Abhijeet, a young and intelligent man who comes across Rajni, the exquisitely beautiful daughter of a tea estate manager, in a rescue encounter. Abhijeet finds it impossible to believe that a girl with eyes as bewitching as Rajni's could also be without vision. Simultaneously, it rouses his protective instincts.

Kaliram, a demon of a vil-

lain, breaks into her house one night with obvious intentions, but once again Abhijeet does the rescue act. Kaliram gets arrested, but to save her from public denision, her father decides they will leave town. But Abhijeet promises to marry her. Marital bliss follows for years and a child is to be born.

All good things must, however, end—Abhijeet comes home one day to find Rajni molested again and the child killed. You can guess who did it.

Shakti Samanta directs Amitabh, Raakhee and Amjed Khan in this Hindi version of the bilingual (*Anusandhan*; Bengali) which releases after a long gap here; it had released elsewhere while *Anusandhan* was running to packed houses in Calcutta.

Sawaal: Opera (Lenin Sarani); Grace (M.G. Road; 341544)—12, 3, 6, 9.



Zeenat Aman in 'Gopichand Jasoos'

A Yash Chopra production, directed by Ramesh Talwar, his brilliant understudy who branched out with his first venture, *Doosra Aadmi*, also a Yash Chopra production. The same unit does duty for him in this film too. Starring Waheeda Rehman, Shashi Kapoor, Sanjeev Kumar, Poonam Dhillon and Prem Chopra, it has all the ingredients of a hit, but...

Seth Dhanpat Rai Mehta is a powerful man whose word is law. Money, power and happiness "always guard his portals." But being totally involved in his own world, Sethji is oblivious of the outside world. Son Vicky is a man who spreads happiness wherever he goes and daughter Sonia, "fragrant like a flower" is in love with and wants to wed a police officer, Ravi Malhotra.

But a police officer marrying into a smuggler's family is a preposterous thought for Sethji. Doubts begin to assail him. Meanwhile, Vicky gets shot down by police bullets. This becomes the "Big Question Mark", a the synopsis puts it, in Sethji's life.

Disco Dancer: New Cinema (Lenin Sarani: 235819)—3, 6, 9; Gem (Acharya J.C. Bose Road, 249828), Krishna (T.C. Dutta Street: 344262), Priya (Rashbehari Avenue, 464440)—12, 2.30, 5.30, 8.30.

In the wake of *Star*, comes another disco film which falls more or less in the same category of failure. The music is senseless—except the theme song.

Mithun Chakraborty plays a precocious brat who sings on the streets with his uncle (played by Rajesh Khanna) and is charged for the robbery of a rich man's daughter's guitar. His mother, being a mother, takes the rap and goes to jail.

Later, the brat grows up and becomes the greatest disco dancer in the world, naturally. The mother, in graceful white, follows her son wherever he goes. And dies of an electric shock in an attempt to save her son. While friend Om Puri becomes his manager and helps him to rise to the top, his arch rival is busy bedding Kalpana Iyer and plummets from stardom.

The daughter of the rich man, who is now Kim, dates Mithun openly and wants to marry him. And everything ends in a glitter of psychedelic lights and pelvic thrusts.

Waqt Ke Shehzade: Hind (Ganesh Chandra Avenue: 274259)—4 shows.

The film projects a trio which, in turn, projects national



Sumitra Mukherjee in 'Sankalpa'

integration *a la Amar Akbar Anthony*. As usual, the three are separated in childhood by a dacoit turned casino king. The trio's common aim in life is to destroy this villain while a Sikh police officer runs on a parallel track. The police officer is also the son of their long lost sister (whose husband was killed by the villain). And that adds fuel to the *masala*.

If you've seen *Amar Akbar Anthony* and *Yaadon Ki Baraat*, you don't really have to see this film. If you want to see Deepak Parasher, Dheeraj and Mukesh Khanna as the three brothers instead of the earlier faces, you still don't have to see *this* film. For the record, Rati Agnihotri and Kalpana Iyer pair up with two of the brothers and the third, like Dharmendra in *Yaadon Ki Baraat*, is left a loner, but unlike Dharmendra in *Yaadon*, Mukesh Khanna sacrifices his life here. *Vive la difference!*

BENGALI FILMS

REGULAR SHOWS

Aparoopta: Minar (Bidhan Sarani: 552753); Bijoli (S. P. Mukherjee Road: 473462); Chhabighar (M. G. Road: 352740)—3, 5.45, 8.30.

Debasree Roy and Madhu Kapoor (the latter of Bombay) are bosom friends and, of course, like all bosom friends, they give their hearts to the same man, Joy Banerjee, De-

basree ditches her boy friend for the slick navy man. Joy, and her best friend, Madhu, promptly gets pregnant and lands up in Darjeeling to give birth to a child in a charity home. The seedy character is played by Prasenjit.

Joy returns to his ship in Hong Kong. Debasree goes to Darjeeling to help out her friend, and while she's left holding the baby, Madhu migrates to Hong Kong, becomes a night club singer, and falls for Joy. After a barrage of crocodile tears, things get sorted out. But, of course.

Falsafa: Uttara (Bidhan Sarani, 552200)—3, 6, 8, Purabi (Lenin Sarani, 350680)—3, 5.45, 8.30, Ujjala (Rusa Road: 478666)—3, 6, 9.

The film professes peace, understanding and opposition to divisive forces. But the director evidently believes in brutal fight scenes, horse chases and the like to prove his point. The action appears in a series of unconnected climaxes marked by interludes of a freedom fighter on the run.

The story is of pre-independence days when two warring tribal groups vowed to wipe each other out. The leader of one group is itching for a fight with a worthy rival, the other is basically peace loving, but does not hesitate to teach a lesson to anyone who's willing to learn it.

The problem begins when the brother of the belligerent leader teases a girl, is beaten

to pulp and then shot at by his volatile sister who hates the defeated. But he is saved by the freedom fighter and reforms.

Sambhu Bhattacharya, Samit Bhattacharya and Mahua play the two rival leaders and the fiery sister, respectively. But their casual performances cannot possibly redeem the high boredom.

Sankalpa: Radha (Bidhan Sarani, 553045), —2.30, 5.30, 8.30, Purna (S.P. Mukherjee Road: 474567)—3.6.9.

A story of a retarded young man (Sukhen Das) and his beautiful bride, is this Sujit Guha film. The beautiful bride is a kind of 'cure' as his father thinks that a bride is the answer to insanity. The unsuspecting girl (Shakuntala Barua), however, refuses to play ball and nurse him back to sanity when she learns how she has been duped. In her longing for freedom, she falls an easy prey to the intrigues of the other family members.

Enter, friend Ranjit Mullick. With the aid of his girlfriend, Sumitra Mukherjee, a plot is hatched to teach everyone a lesson and genuinely bring the hero back to his senses. Medicine fails but friendship triumphs. And all ends well, amen.

A hackneyed theme, unimaginative twists and unredeemed pretensions mark the film. And the supplementaries are too ephemeral to be fruitful.

FOREIGN FILMS

REGULAR SHOWS

Jungle Book: Globe (Lindsay Street, 2317691)—12, 3, 5.45, 8.30.

Walt Disney does it again. The feature length animation film, based on Rudyard Kipling's Mowgli stories, was completed in the late '60s, but has been released here only after 15 years. Nevertheless, it is a welcome addition to Disney's contribution to clean-fun cinema.

As always in Disney films, the selection of voices is impeccable. There are catchy tunes, punchy humour and subtle doses of satire.

The children will most definitely enjoy it—provided they haven't become immune to this type of fun, having been bred on a new kind of entertainment. And adults accompanying them, too, will have their share of relaxation—provided, ditto.

RECORDS

INDIAN

Sound of Asiad '82 (EMI)

"We welcome you all to these celebrations

In this ancient awakened land of ours."

This one is a special mandatory item—the Asian Games Hymn. Specially composed by the noted Hindi poet, Narendra Sharma and set to music by the world renowned maestro, Pandit Ravi Shankar, the hymn exemplifies the perfect harmony and synchronisation achieved by our musicians. The music that reverberated in the Jawaharlal Nehru Stadium on 4 November has now become immortal with the release of this LP record.

In the capable hands of Pandit Ravi Shankar and his team of equally dedicated musicians like Vijay Raghav Rao and Ashit Desai, *Sounds of Asiad '82* comes off with magnificent colours and sounds. The voice of the matinee idol, Amitabh Bachchan, welcoming the participants and the spectators to our awakened land in the opening line of the English transliteration of the hymn, adds a touch of glamour to the entire cultural arrangement. His voice is proverbially deep and his diction clear and pronounced.

More music follows, each permeating into the other—the *Chhatra Chhaya*, the *Pashu Pakshi* which brings to life the colourful pageant presented at the Games, the *Finale* which heralds Appu who has long since departed. The melodies are saturated with the touching nuances of *shehnai*, vibrant drum beats and sonorous *sitar* and *guitar*. The aura created is one of a ritual, which the *Asiad* sure was.

On Side Two, the *Fanfare to the President* comes as a damp squib, not really different from the usual salutations offered to the Excellency on Republic or Independence Day. Innovation comes in full form, with the rise and fall of the resounding *Asid Drum Beats* which suggest a storm sweeping over a desert.

Folk Music Excerpts include *Dummy Horses* from Tamil Nadu, *Dandiya Ras* from Gujarat, *Ghumar* from Rajasthan and *Bhangra* from Punjab.

The music rises to a crescendo with the Bugles of the Indian Navy called the *Retreat*.

Excellent music, and a perfect combination of the East and the West. It represents in its all-embracing compositions, the character of our



country, the classy traditional sonority and the involvement with which it is rendered.

If you haven't yet made it your cherished prize possession, do it fast. Even if you are the cynical type who lends no ear to music, *Sounds of Asiad '82* will make you proud and even patriotic to some extent. **Jagjit and Chitra Singh:** Latest Ghazal Nazms.

Unforgettable as they are, the Chitra-Jagjit duo has created another milestone with their latest cassette of soothing yet lively *ghazals*.

To Jagjit goes the remarkable credit of keeping the light classical form of *ghazals* from sagging. He surfaced with a new genre that was faster than the usual, with a beat that is

vibrant and with a fairy tale lilt. And with his deep, serene voice wedded to the lyrics, he came up with a blend that the *ghazal* lovers had nursed unconsciously all along. But one must confess that Jagjit now seems to be running out of his repertoire, as this cassette suggests.

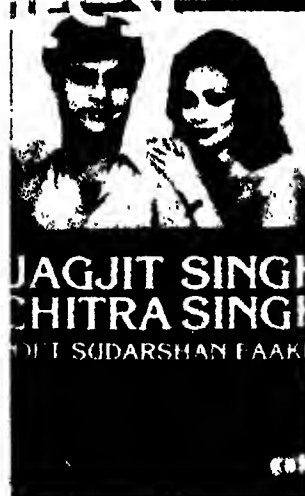
If you've heard them before, you'll know immediately where the difference lies—in the lyrics themselves. Melodies hashed, rehashed, played on different flats and majors and woven in varying metres. So what! *Ghazals* are more for philosophy than symphonies. And thoughts here are galore—on love, drunkenness, life, separation and togetherness.

Shrill as ever, Chitra just doesn't fit into the framework of the style she so confidently renders.

Jagjit is superb as usual, particularly in *Shayad Main Zindagi Ki Sahar Leke Aa Gaya* and *Charag Aapka*. Merging the classical with the modern is where his forte lies.

A must for Jagjit-Chitra lovers.

GHAZAL NAZM



TRAVEL

PLANES

Calcutta—Bangkok—Hong Kong—Tokyo: Calcutta departure, AI316 (2^o) at 2210 hours; Calcutta arrival AI307 (3) at 2340.

Calcutta—Bangkok: Calcutta departures, TG312 (1,3,6) at 1345; Calcutta arrivals, TG311 (1,3,6) at 0900.

Calcutta—Karachi—Copenhagen: Calcutta departure SK975 (4,7) at 0830. Calcutta

arrival SK975 (4,7) at 0710. **Calcutta—London—New York:** Calcutta departure, AI103 (2) at 0030.

Calcutta—London: Calcutta departure, BA144 (2,5) at 2145. Calcutta arrival BA145 (1,4) at 1350.

Calcutta—Delhi: Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 264 (daily) at 2205, IC 401 (daily) at 1040.

Calcutta—Bombay: Departures, IC 176 (daily) at 0940, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 0850, IC 274 (daily) at 1850.

Calcutta—Madras: Departures, IC 265 (daily) at 1525, Calcutta arrivals, IC 266 (daily) at 1335.

Calcutta—Gauhati: Departures, IC 249 (daily) at 0600, IC 229 (daily) at 1140. Calcutta arrivals, IC 230 (daily) at 1425, IC 250 (1,2,3,5,6) at 1800, IC 250 (4,7) at 1220.

Calcutta—Ranchi—Patna—Lucknow—Delhi: Departure, IC 410 (daily) at 0550, Calcutta arrival, IC 409 (daily) at 1155.

Calcutta—Kathmandu: Departures, IC 247 (2,6) at 1520, IC 247 (1,3,4,5,7) at 1330. Calcutta arrivals, IC 248 (2,6) at 1830, IC 248 (1,3,4,5,7) at 1250.

Calcutta—Decca: Departure, IC 223 (daily) at 1440, Calcutta arrival, IC 224 (daily) at 1640.

* Denotes days of the week, from Monday (1) to Sunday (7).

TRAINS

1 Up/2 Down: Delhi Kalka Mail: (Daily) Howrah departure 1920. Howrah arrival: 0815.

101 Up/102 Down: Rajdhani Express: (Bi-weekly) Howrah departure (1,5) 1700; Howrah arrival (4,7) 1055.

81 Up and 103 Up/82 Down and 104 Down: Air Conditioned Express: (Tri- and Bi-weekly) Howrah departure (2,3,4,6,7) 0940; Howrah arrival (1,2,3,5,6) 1710.

2 Up/1 Down: Bombay Mail: (Daily) Howrah departure: 1945; Howrah arrival: 0805.

60 Up/59 Down: Geetanjali Express: Howrah departure (1,2,3,5,6) 1400; Howrah arrival (1,2,4,5,6) 1335.

173 Up/174 Down: Himgiri Express: (Tri-weekly) Howrah departure (3,6,7) 0545; Howrah arrival (1,2,5) 2305.

141 Up/142 Down: Coromandel Express: (Daily) Howrah departure: 1520; Howrah arrival: 1130.

43 Up/44 Down: Darjeeling Mail: (daily) Sealdah departure: 1900; Sealdah arrival: 0845.

3 Up/4 Down: Madras Mail:
(Daily) Howrah departure
2000. Howrah arrival 0605.

TV

CALCUTTA

9 January
5 15 pm Feature film in Hindi
(relayed from Delhi)
8 00 News in Bengali
8 10 To be announced
10 January
6 34 pm Chiching Phenk
(programme for children)
7 00 Bijan Prasange
7 30 Sahitya Sanskriti (literary
and cultural programme)
8 00 News in Bengali
8 10 Sanvad Prabaha (News
Round Up)

songs)
8 00 News in Bengali
8 10 Music
14 January
6 34 pm Jana Ajana (prog-
ramme for children)
6 45 Filma Division
documentary
6 55 Tarunder Janya (Youth
programme in Bengali)
7 30 Sports Round Up
8 00 News in Bengali
8 10 Rabindrasengae
15 January
5 19 pm Music
5 30 Feature film in Bengali
8 00 News in Bengali
8 10 Unnayaner Sapath
(TVNF)

**Note: The National Network
Programmes will be telecast
daily from 8.30 pm to 10 pm**

**Beghini: Minerva Theatre (6 &
6 1 Beadon Street 554489)**
Written and directed by Samir
Majumdar and adapted from
Samaresh Basu story

**Jai Ma Kali Boarding: Rang-
mahal (551619)**
A hilarious comedy directed
by and starring the veteran
comedian Bhanu Banerjee
**Nahabat: Tapan Theatre (37A
& 37B Sadananda Road
425471)**

Directed by Setya Bandho-
pedhyay this play is regularly
being staged for the past six
years and more

**Samadhan: Star (79 3 4
Bidhen Sarani 551139 4077)**
Ranjitmal Kankaria directs
while Mahendra Gupta acts in
the social drama

At the University Institute
Hall

9 and 10 January
A book exhibition with a 30
per cent discount available on
books displayed in their new
showroom Kalki Genesis. A
rare offer not to be missed

At Genesis Book Shop (8B
Middleton Street 212887)

10 January: 8.30 pm.

An evening of Indian classic
dance by Meilika Sarabhai
An Ankur presentation

At Rabindra Sadan Cathed-
ral Road 449937

9-16 January, 8.30 pm.

Sechin Shankar's Ballet Unit
(Bombay) presents *Palki*,
Cricket Shringar Memory,
Moods and other hits. The
music is composed by None



Usha Uthup in action

11 January
6 34 pm Harekarakamba
(programme for children)
7 00 Play serial
7 30 Youth Time
8 00 News in Bengali
8 10 Parliament Review or
Music
12 January
6,34 pm Pallikatha (program-
me for rural areas)
7 00 English film serial
7 30 Music
8 00 News in Bengali
8 10 Photo Feature
8 15 Darshaker Darbara
(viewers forum queries and
complaints)
13 January
6 34 pm Industrial program-
me—Industrial Safety Elec-
tical Hazards
6 50 Hindi programme
7 15 Chitramala (Hindi film

DHAKA

The Dhaka Television prog-
ramme schedule was not
available at the time of going
to press so we are unable to
supply the necessary in-
formation.

THEATRE

BENGALI

**9, 11, 13, 15 January: 3, 6.30
pm.**
**Aghatan: Rangana (153 2A,
Acharya Pratulla Chandra
Road 558848)**
Written by Biru Mukherjee, the
play has been directed by
Gyanesh Mukherjee, and the
star attraction is the versatile
actor Anup Kumar.



A Sachin Shankar Ballet Unit performance

**Sraaman Sreemati: Pratap
Manch (Acharya Pratulla
Chandra Road)**
Directed and acted by
Gyanesh Mukherjee, with
leading artists Nilima Das
Soma and Basabi Nandy. A
Chaturmukh presentation
**Sreemati Bhayankari Bijon
Theatre (5A R R Kishen
Street 558402)**

A Theatre Unit production in
which the star attraction is the
famous comedian Rabi
Ghose who acts as well as
directs

SPECIAL EVENTS

9 January: 3, 6.30 pm.
A PLT production—the great
poet Girish Chandra's 'Panda-
ber Agyatash'. Directed by
Utpal Dutt.

other than Ravi Shankar Salli
Chowdhury and Vijay Faghav
Rao. Lights are by Sovendu
Roy and the artists include Jay
Kumar Girish Jayashree,
Meena Kumudini Shankar,
Sachin Shankar and others

At the Academy of Fine Arts,
Cathedral Road

16 January 9.30 a.m.

AROOP presents The scin-
tillating Usha Uthup who will
charm the audience once
more with her husky voice
The show is organised in aid of
social welfare

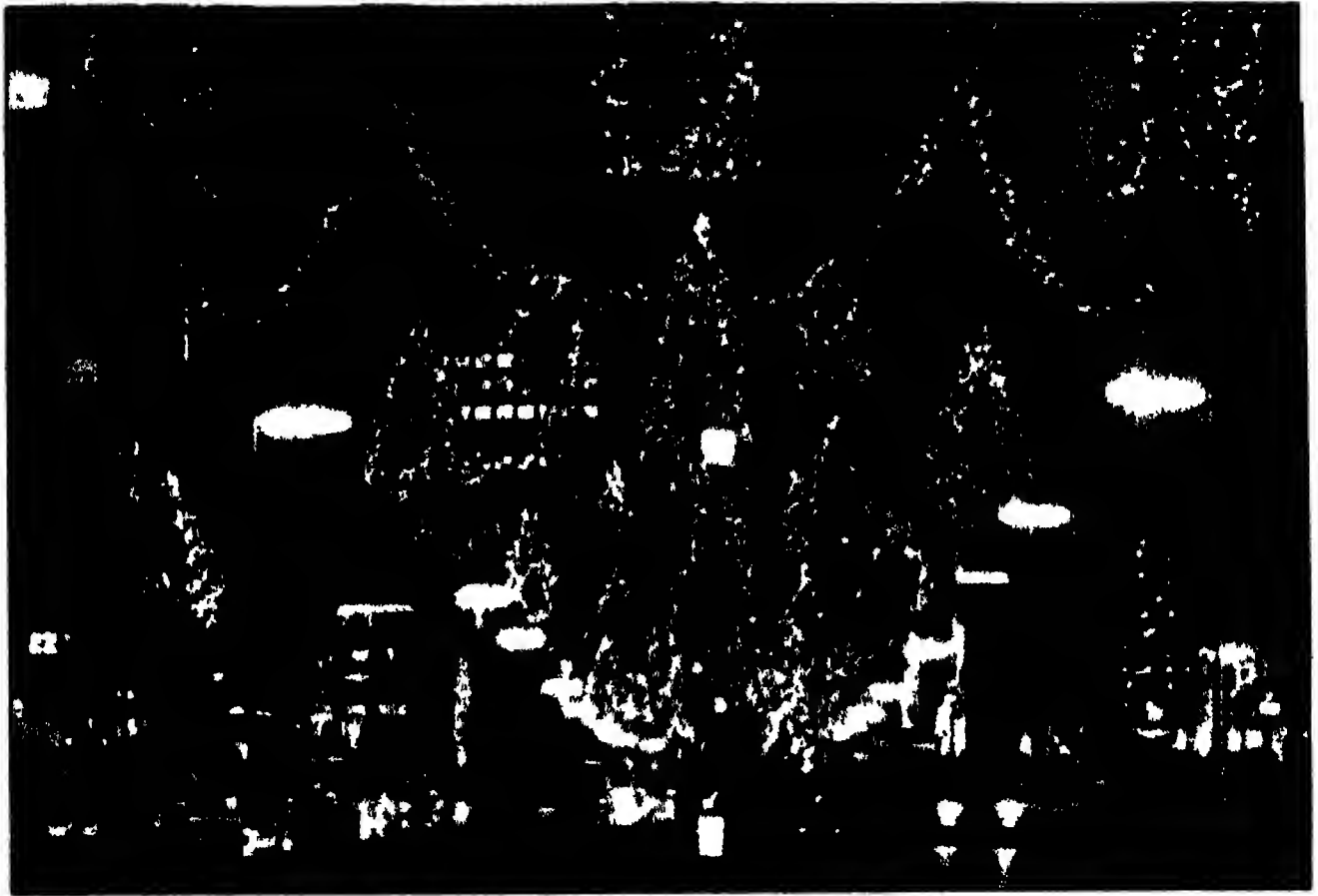
At Globe Cinema Lindsay
Street 231769

Daily, 1, 4, 7 pm.

The best circus is in town—
AMAR CIRCUS Watch the
trapeze act with the unbeaten
Amar Narayan
At Park Circus Maidan

RAINBOW / World in Colour





Top: It was jingle bulbs all the way. Some 55,000 bulbs were used for the Christmas illuminations in the Regent Street shopping thoroughfare, London. And the man who turned it all on was Prince Andrew, son of Queen Elizabeth II.



Left: The talk of the country today is Gandhi. Sri Richard Attenborough's most ambitious venture to date (and his earlier ones have been nothing short of ambitious either), *Gandhi* had its European premiere last month in London, a city which has direct interest in the film based on the life of one of India's most prominent public figures. It is keenly awaited in India too where it releases this month.

MARKINGS

Shuttle Nuances

SHUTTLE taxis have now become an integral and accepted part of Calcutta's unique transport sector. What is specially fascinating about this yet unofficial mode of transport is the efficient organisation due to which taxis and passengers headed the same direction find each other, with maximum financial satisfaction to all.

As in all informal economic organisations, the most vital role is played by the middleman who, of course, gets the maximum financial benefit, too. The modus operandi is simple. Taxis begin collecting at selected busy junctions in the business areas from about 4.30 pm. The drivers contact the local *chil-lanewala* (shunter) who makes a note of the direction they prefer driving to and hands them a token number to await their turn.

Illustration Debasish Deb



He then starts shouting the various options he can offer—Gariahat, Tollygunge, Behala, et al—joined in vociferously by the drivers. In no time the taxis are filled—six passengers to each—and are off.

The benefits? Each passenger gets home paying Rs 2.25 for a taxi ride which otherwise would have cost Rs 10 had he hired it individually; the taxi driver makes about Rs 15 from a trip which would have cost Rs 10 on the meter; and the *chil-lanewala*? His usual rate is 50 paise per passenger (less collected from the drivers). The turnover of passengers at that time is real quick and one can easily imagine the harvest he reaps by exercising his vocal chords for just two hours each day. There are some overheads, of course, like keeping the local constable happy.

The Female Arm

THE All India Police Duty Meet is organised annually with the aim of improving the standards of professional performances in the police forces of India and provides an opportunity for the different police forces of the country to come together and develop a spirit of camaraderie.

The XXVI All India Police Duty Meet was organised by the West Bengal Police from 19 to 26 December 1982, at the Armed Police Headquarters, Barrackpore. This meet was organised for the first time in this state since its inception in 1953 and certainly adds a feather to the cap of the Left Front Govt. Mr Jyoti Basu in particular deserves praise for showing a rare gesture by providing necessary funds, when the state was going through a difficult time because of the unprecedented drought situation.

Participants at the meet comprised 27 teams from the different states and Union territories and Central Police Forces. Starting as a rifle and revolver shooting competition, the meet has gradually grown to its present form, covering various aspects of investigation of crime, particularly those relating to the scientific and technical aids to investigation. It is an interstate competition covering topics from shooting to cryptography.

On every such police meet, there is always on the agenda a feast known as 'Bara Khana,' in which every member of the police force—from the

constables to the Inspector General—is invited.

All the tables reserved for the members of the press were almost empty. This happened because they were not informed beforehand about the 'Bara Khana.' Reporters were offended because there was nobody to offer them tea on time before leaving the grounds where the meet was held. Finally, Mr Amarendra Choudhury, Director, Finger Print Bureau, WB, personally came forward to ask them to partake of the tea served. After a tremendous amount of cajoling, and adding that he was to retire the next day from active service, and to honour his last request, Mr Choudhury managed to appease the reporters who left immediately to file their reports leaving vacant seats at the dinner tables.

This meet will always remain a sweet memory for M. Rangathal, a young and energetic sub-inspector of police from Tamil Nadu, who bagged three golds and one bronze medal for her excellence in finger print, foot print, medico legal (oral) and forensic knowledge. M. Rangathal comes from a rural area in Coimbatore and has an agricultural background.

Once Mr Charan Singh, then president of Lok Dal, gave a statement that women are not fit for the police force and they should not be allowed to join it, M. Rangathal is a sharp slap in the face of all those who have lots to say against women police officers!

EATING OUT / Invader Center FOR THE BEST PIZZAS IN TOWN

A complete meal and strictly vegetarian

WHAT'S in a pizza? A complete meal, for one thing. But a truly well made pizza is much more than that, for each biteful can be a sensuous experience, as you dig your teeth into deep, soft gooey cheese and get to a pillowy dough while in tandem tasting mouthfuls of variegated greens and other goodies that form the pizza topping. The proof is ultimately in the eating, so on to Invader Center (12, Loudon Street) then, for what must be the best pizzas in town.

For the non-initiate (and I have a few among my own acquaintances), a pizza (to be pronounced *peetzah*, and not as in the leaning tower of...), is Italian for pie, and it is really a form of pie in its most basic form of yeast dough covered with a layer of tomatoes and mozzarella cheese baked in an oven. But with all the variations that have come about today, especially outside Europe, the pizza offers astonishingly varied possibilities, from the anchovy-olive-onion layered ones to the mushroom-rich type to the meatier types served on family platters more than a foot in diameter.

The pizzas at Invader Center are strictly vegetarian, but taste as good as anything that is anchored or salamied. The simplest of the pizza fare is a cheese-tomato one which costs Rs 10. The next in the range is a cheese-tomato-capsicum at Rs 11.50, while a mushroom pizza is Rs 12. The Invader Special tries to combine all the ingredients—cheese, tomato, a quarter-

inch layer of capsicum chopped up, finely sliced mushrooms, and gherkins to give a tart zing to the whole thing. It costs a little more than the others—at Rs 16, but with the amount of stuff on it, I find it impossible to eat it all by myself, unless of course in an utterly starved condition.

In fact, if one is not a very big eater, the ideal thing is to share a pizza and top it off with a drink from the Soda Fountain at this place, which spouts forth ice cream sodas, for Rs 7 and milk shakes for Rs 7.50, the former wear-

ing such exciting names as Kiss Kiss (a strawberry ice cream soda really) and My My Oh Oh (pineapple base), while the ice cream shakes, apart from the regular vanilla-strawberry-chocolate, have flavours like cherry and mocha. For two people, a Humpty Dumpty can be a good dessert with four different flavours of ice cream piled high, but I prefer the ice cream sodas which quench thirst and hunger for a sweet ending to a pizza diet.

Pizzas apart, there are a few other fast foods which come in a reasonable price range and can be quite

filling. A vegetable burger costs Rs 5, and a plate of grilled tomato and cheese sandwiches or a couple of vegetable cutlets are Rs 3.50. The burger I believe is popular with hungry schoolgoers, who must welcome the appendages of diced potatoes lightly sauteed and the big dollop of coleslaw (finely shredded cabbage mixed in with an eggless mayonnaise). This coleslaw I would say is really a lively complement to all the above dishes.

It's not the same family, but the newest addition is *bhel*, the carefully prepared trio of *chuutneys* (date-tamarind, green and garlic) giving it an excellent homemade tang. The Rs 3.25 plateful quite easily satisfies gnawing teatime appetites. The sauce worth recommending here is a red garlic sauce, made with fresh tomatoes, equally good if ladled on to *bhel* or pizzas.

But the nicest homemade stuff here is the ice cream made from seasonal fruit priced at Rs 5 a helping. The pineapple has plenty of visible shreds of this fruit while the *kesar* gives off a genuine saffron zip—a lovely cold weather ice cream. But the best of the lot is the *chiku* ice cream where the near-ripe bits used retain their characteristic grittiness.

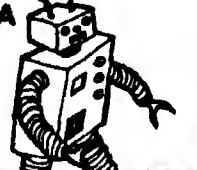


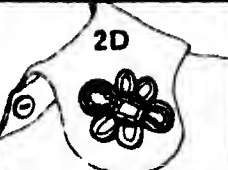

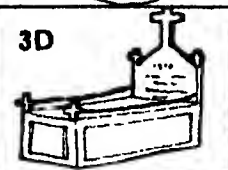
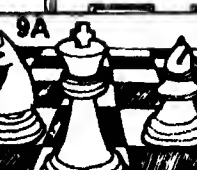
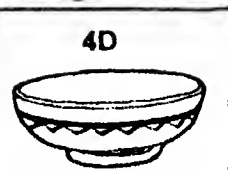

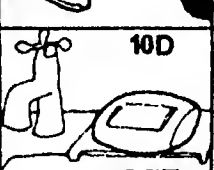

And amidst the riotous razzle of Space Wars vying for attention with Speed Racing, the near-home taste of the food here is a good way of coming back to earth.



Fast food, faster games

Rita Bhimani

WONDERLAND

1A 	PICTUREWORD	1D 
5A 		2D 
6A 		3D 
9A 		4D 
11A 	10D 	9D 



SQUARING ACCOUNTS

A person has \$50 in the bank. He withdraws it as follows:

Wdrl.	Bal.
\$20 leaving	\$30
15 leaving	15
9 leaving	6
6 leaving	0

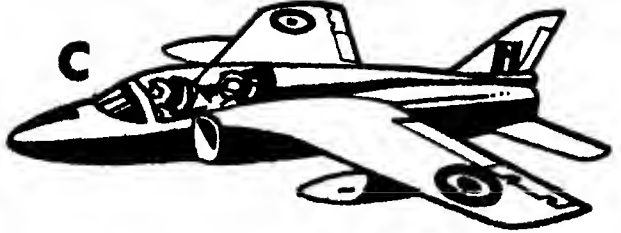
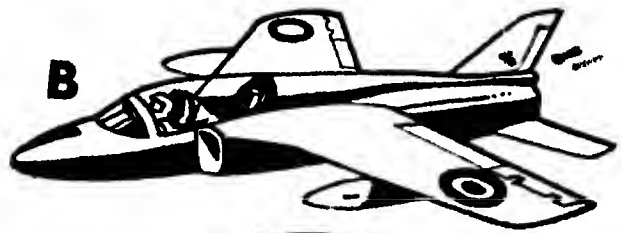
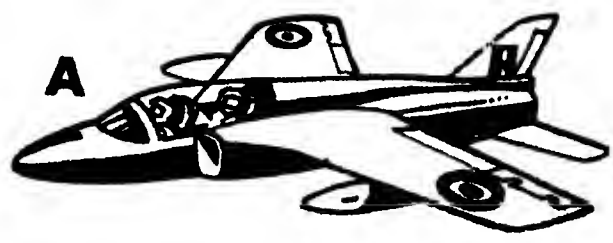
\$50 \$51
Where does the extra dollar come from? Giveup?

Who says the withdrawal total must equal the balance total? If he first withdrew \$40, the balance would be \$10, and if he withdrew that \$10, the balance would be 0, for a full balance total of just \$10 — not \$50.

SOLUTIONS

Across 1 Robot 5 Onion 6 Doorbell 9 Chessmen 11 Zebra 12 Petal
Down 1 Reeds 2 Brooch 3 Tomb 4 Bowl 5 Soap

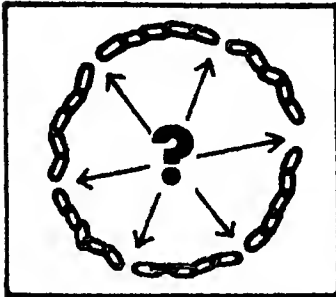
Look carefully at these three aeroplanes, then say which one is different in three ways.



Aeroplane 'B' was different in three ways. The passenger, part of the circle on one wing and the pattern on the tail was missing.

Junior Whirl

by Hal Kaufman



CAN YOU MAKE CONNECTIONS?

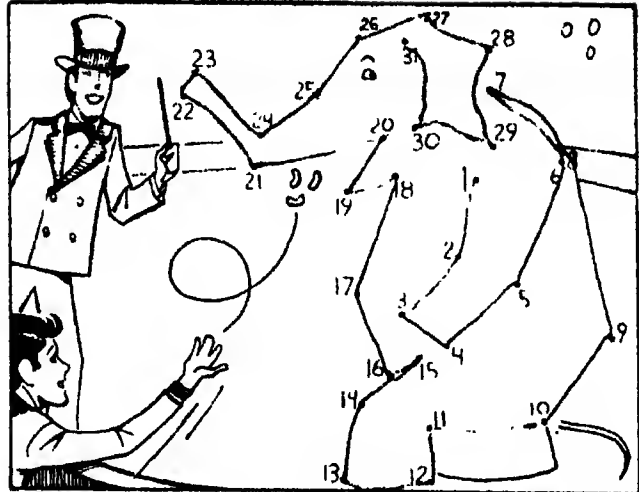
What ho! Six pieces of chain above contain five links each. We want to join these pieces to complete a circle. If it takes one minute to open a link and one minute to close a link, in how few minutes is it possible to complete the overall task?

Remember, we want to complete a circle by opening and closing the fewest number of links in the shortest amount of time.

No fair peeking!

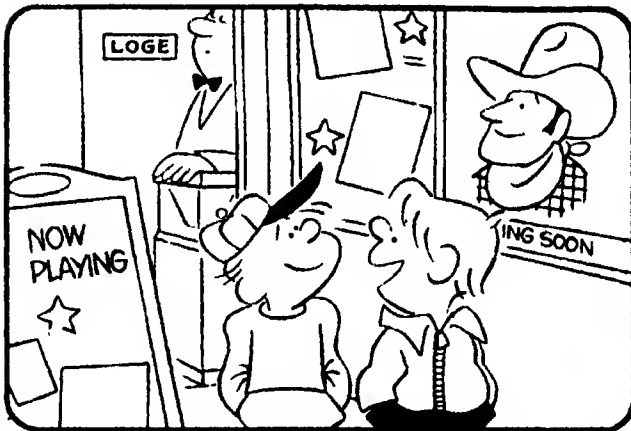
● **WELL SEASONED?** Said Cicero, the famed Roman: "SEOBRPVR are salt pits from which you may extract salt and sprinkle it where you will." Rearrange capitalized letters for a word (plural) that makes sense. Hint: Old sayings never die, they just phrase away.

The word is: Provds

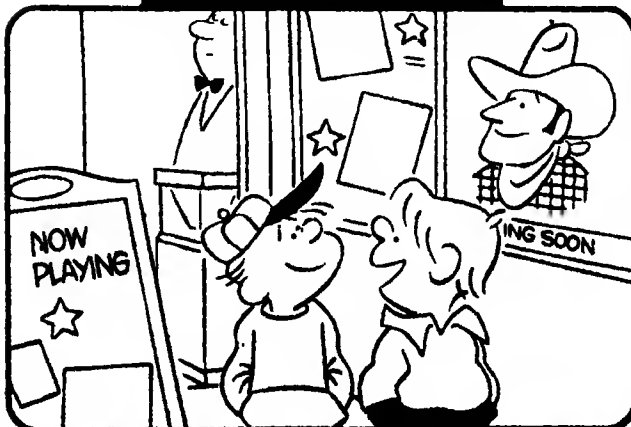


RING TOSS! What can you draw to complete this circus scene? To find out, insert lines from 1 to 2 to 3, etc.

● **Police Beat!** Which policeman has one eye? A motor-cyclops. What healthful drink is made in jail? Cell ery tonic. Why should park benches be neatly arranged? For lawn order.



HOCUS-FOCUS



CAN YOU TRUST YOUR EYES? There are at least six differences in drawing details between top and bottom panels. How quickly can you find them? Check answers with those below.

Answers: 1. Sign is missing. 2. Hand is missing. 3. Shoulders are narrower. 4. Hat is smaller. 5. Bandana is smaller. 6. Lip is missing.



PICK-ME-UPS! Apply the following colors to this familiar autumn scene: 1-Red. 2-Lt. blue. 3-Yellow. 4-Lt. brown. 5-Flesh. 6-Lt. green. 7-Dk. brown. 8-Dk. purple. 9-Orange.

SPELLBINDER

SCORE 10 points for using all the letters in the word below to form two complete words:

CHLORIDE

THEN score 2 points each for all words of four letters or more found among the letters.

Try to score at least 50 points.

Possible answers: rich, ice

QUIZ / Neil O' Brien



Calcutta was host to the All India Round Table Quiz held at Saturday Club and this report on it has been filed by A. Narayana.

"When it all ended the feeling that pervaded the quizzing fraternity was of having put the biggest event of the year behind. It also reinforced Calcutta's image as the country's premier quiz centre which it has been 'ab origine'. This year saw four teams from south India, one each from Central and Western India and two from Calcutta.

In order of seating they were: 1. Exquizits (Bangalore): featuring an ex-Calcuttan in its ranks, it was by far the most alert among the outstation entrants. 2. Fergusson College (Pune): though obviously green, nevertheless put up a brave show. 3. DI (Calcutta): winners last year were the cynosure of all eyes. Jedii (Trivandrum): coming from a fledgling quiz centre, had its work cut out to hold its own among the galaxy of greats. 5. Crazy Boy (Vijayawada): comprising three students from Kakimada Engineering College and one from Nagarjuna University who admirably fought the urge to be quizzed by the occasion. 6. Apocalypse Now (Hyderabad): coming from K-circuit perhaps the most active quiz club in

quiz-conscious Hyderabad, the team, including 16-year old Anjaneyalu showed why it had pulled off an upset second place two years ago. 7. Motley Crew (Calcutta): having made a dream entry into the finals, the team was itching to go. 8. Christian Medical College (Vellore): choosing to field a triumvirate of doctors to be, it gave a pretty good show.

The interval was taken with the two Calcutta quartets on 16 a piece and CMC and Exquizits on 8 and 6 respectively. In the flush of excitement that followed the live round, nobody seemed to have noticed that Motley Crew had steadily built up their position to neutralise a bad start vis-a-vis D.I. The home stretch saw these two stalwarts in a neck and neck race. With two rounds to go, Motley Crew with 22, were only 2 points behind DI. In a sudden surge, they scored a whopping 4 points in that round while DI remained on 24. Though the latter picked up two bonuses in the last round, Motley Crew did likewise to emerge winners of the 6th All India Round Table Quiz in a photo-finish. For them, it was sweet revenge for their defeat last year, keeping alive Calcutta's record of always fielding the winner of this quiz Exquizits, who were last year's paid off, were third and second followed by Apocalypse Now on 7, CMC on 9, Crazy Boy, Fergusson College and Jedii with 7, 6 and 3 respectively. The home team walked off with the

audience prize while Ms Wed was the recipient of the trophy reserved for the best lady in the audience.

To find out what quizzing is like outside Calcutta, your reviewer spoke to some of the outstation participants. R. Vasu from Vijayawada had this to say: "Quizzing back home is very much restricted to school kids and college students. The audience participation here (in Calcutta) is truly great; where we compete, contestants often outnumber the audience. Visuals and audio rounds are almost exotic to us. The Round Table regional final was where we had the first taste of these. We find ourselves at a disadvantage when it comes to the luck of the draw.

Pratap Reddy is from Hyderabad, the city of marathon quiz sessions. "We meet at our club once a week for workouts. Each week, it is a minimum of 200 questions. We'd like to see more of audio and visual questions though, but our resources do not permit them. An average quiz attracts about 30 teams in Hyderabad. The Round Table one had 23 teams."

Pune collegian A. Krishnan is a sombre-looking bundle of wits. "Back in Pune, we hardly have enough match practice. There are 5 or 6 quizzes in the calendar year, hosted mostly by outfits like Jaycees and Round Table. Our own college quiz will be held next month."

QUESTIONS

1. What is the word for a group of crows? (Mehra, Calcutta-15)
2. What does 'stop press' mean in the newspaper world? (Omkar Bhattacharya, Serampore)
3. Who is the Wimbledon Boys' Singles Champion? (Chiranjib Baruah, Tejpur)
4. When was the Panama Canal constructed and what is its length? (Mohammed Ali, Calcutta-14)
5. Sir Edmund Hillary, the first to climb Mt. Everest, belongs to which country? (Md. Moghees Ahmad, Patna)
6. Who invented the fountain pen? (Jyotsna Dash, Burnpur)
7. Who was Miss India, 1982? (Vikramaditya Mukherjee, Calcutta-46)
8. Who was the first Nobel Peace laureate? (Saugata Chatterjee, Budge Budge)
9. What is somniloquy? (Rajesh Sinhal, Silliguri)
10. What is the full form of U.N.I.? (Nirmal Hazra, Calcutta-34)

ANSWERS

1. A murder.
 2. Late news inserted in a newspaper after printing has begun.
 3. P. Cash (Australia).
 4. The canal was opened to traffic on 15 August, 1914, and is about 82 km. long from deep water to deep water.
 5. New Zealand.
 6. (Lewis) Waterman.
 7. Pamela Singh.
 8. The Prize was shared in 1901 between Jean Henri Dunant (Switzerland), founder of the Red Cross, and Frederic Passy (France).
 9. Talking in one's sleep.
 10. United News of India.
- (*Indicates answer given by person sending in question).

Inner Eye

NEXT SEVEN DAYS

FROM JANUARY 9 TO JANUARY 15



RIES

March 21--April 20

This week will be a prosperous one. Happy domestic relations, probably including a romance, bring gain as well as joy. You will also profit through a secret association or deal. Much will depend on your seizing the opportunity and exploiting it to the full.



EO

July 24 Aug 23

A sudden change of place is likely to enable you to consolidate your position and establish your service career on a firm and secure basis. During the latter part of the week, you are advised to check a tendency towards extravagance among your family members.



AGITTARIUS

Nov 23 Dec 22

Sunshine and shadow are closely intertwined in your fortunes this week. The recently acquired steady rhythm of your career may be broken suddenly by a reversal of financial fortunes, unless you guard against attempts to deceive you, so be careful.

BIRTHDAYS

January 9

A happy year is foreseen, but there may be a bereavement in the family, in which case, there may also be a legacy. Your personal life and fortunes will proceed along happy way with a fair measure of promotion and luck.

January 10

Happy domestic relations, including a romance will bring immense joy. Travel is necessary, which you must follow up with your own clever handling of situations to achieve recognition.

January 11

Apart from a few minor difficulties in business chiefly of routine nature in January, February your prospects are excellent in 1983 and may include improved health and a lasting romance.

January 12

Your year will not have proceeded far before you score a notable success in your business or financial affairs, preceding a period of steady progress. Partners and spouses will play an important role in this.

January 13

A year of steady, occasionally rapid progress is foreseen for you. You will gain through property matters or insurance, or will have the opportunity to do so. Domestic life brings much happiness.

January 14

A moderately fortunate and happy year, provided you check a tendency to overspend for the family regarding religious or auspicious matters. Change of residence is also probable.

January 15

Routine business progresses well, but be on your guard against a probable attempt to swindle you during May/July. With care it may be averted. An auspicious event among those you are familiar with is foreseen.

M.B. RAMAN



AURUS

April 21 May 21

Brighter conditions prevail for you, better than what you have been experiencing for some time. A friend will bring you great encouragement in all your affairs. You may deal very cleverly with some situations, but may strangely err and persist in unwise decisions.



IRGO

Aug 24 Sep 23

You are likely to encounter criticism this week on the conduct of your business affairs. Even so, your prospects are satisfactory and some may win promotion. Put in all your energy and initiative and you are scheduled for success in your career, with your plans materialising well.



APRICORN

Dec 21 Jan 20

Success and happiness is in store for you, particularly in professional and personal matters. You will forge ahead, thanks to your steady endeavours to improve conditions. Be guided by your instincts, which will prove reliable especially in the affairs of the heart.



EMINI

May 22 June 21

Your business and financial affairs progress exceedingly well and promotion is far from improbable. Your service career should provide good scope. Thanks to your own industry and initiative, you will make further headway during this week.



IBRA

Sep 24 Oct 23

Several opportunities will come your way to improve your financial status and fulfill your ambitions. Although you may meet with opposition from a partner or colleague, some good fortune will be yours. For those who have reached their prime, health may need watching.



QUARIUS

Jan 21 Feb 20

A great period for professionals. Employers and colleagues will prove to be very helpful. Ambitions and dreams will come true, through transfer and promotion that you have been patiently waiting for. Domestic scene is happy and relaxing. Travel is foreseen.



ANCER

June 22 July 21

Extra care over routine business matters is advised. Domestic and love affairs are excellently portrayed and a happy event is likely in the family circle. An elderly person may cause trouble unless care and tact are forthcoming.



CORPIO

Oct 24 Nov 22

You are in for a very important and eventful week. Be careful not to displease your employers or seniors. Pay attention to business details and work on the advice of your elders and well-wishers. You may have to postpone a journey.



ISCES

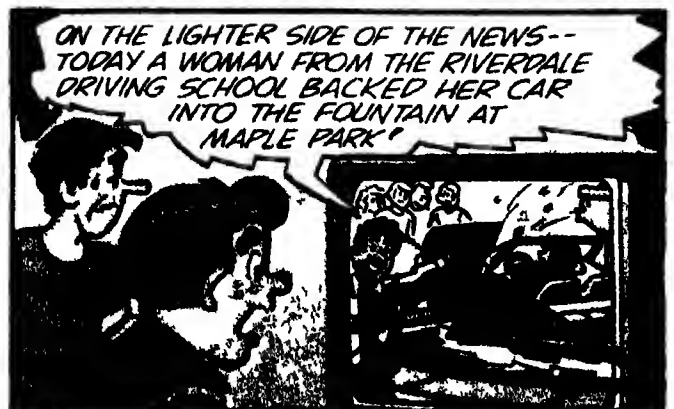
Feb 21 March 20

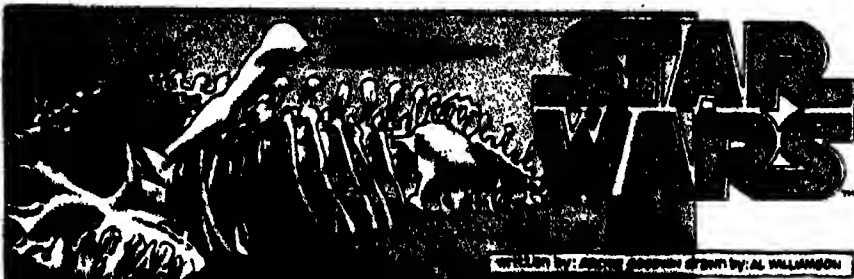
Provided you steer clear of needless quarrels, your prospects are now much improved. New friendships, relatives and travel benefit you. Success may be round the corner. You are advised not to indulge in speculative enterprises.

SUGGESTIONS

LUCKY NUMBER AND COLOURS

	BUSINESS AFFAIRS	JANUARY 9	5	YELLOW
SUNDAY	SOCIAL SERVICE	JANUARY 10	1	DARK BLUE
MONDAY	SHOPPING	JANUARY 11	7	GREY
TUESDAY	DOMESTIC AFFAIRS	JANUARY 12	4	VIOLET
WEDNESDAY	MEDITATION	JANUARY 13	9	LEAF GREEN
THURSDAY	MONETARY DEALS	JANUARY 14	2	ORANGE
FRIDAY	SPORT	JANUARY 15	1	BLACK
SATURDAY				



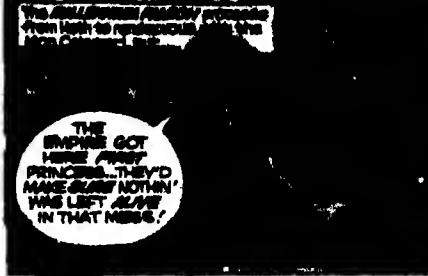


Written by: JERRY SEEBERG Drawn by: AL WILLIAMSON

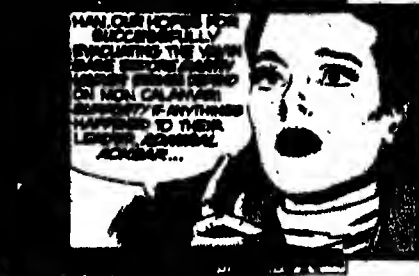


THE NEWS SCAMP

BARTY



THE EMPEROR GOT HERE FIRST PRINCESS... THEY'D MAKE SURE NOTHING WAS LEFT ALIVE IN THAT MESS!



HAN, OUR HOPES FOR SUCCESSFULLY EVASUING THE VIBRANT FORCE BEING PURSUED BY NON CALAMARI... HAPPENED TO THEIR LEADER, ADMIRAL ACKBAR...



ARTOO'S DISCOVERED SOMETHING...! BUT I'M NOT SURE IF IT'S GOOD NEWS OR BAD!



LET'S NOT GIVE UP UNTIL WE CHECK OUT THAT WRECKAGE APPROXIMATELY, LEIA?



YOU'LL GO TOO, YOU'LL GO TOO... YOU'LL GO TOO... YOU'LL GO TOO... YOU'LL GO TOO... YOU'LL GO TOO... YOU'LL GO TOO... YOU'LL GO TOO... YOU'LL GO TOO...

Soon, in what remains of the Mon Calamari ship's... SECTION...

MANDRAKE

By Lee Falk



YOU CALLED ME GREEDY HOG! IN MY COUNTRY YOU WOULD BE BOILED IN OIL.

ACHMED, CHOP HIM INTO LITTLE PIECES, THEN BREAK ALL HIS BONES.



YOU GOING TO CHOP ME UP... WITH THAT BANANA?

MANDRAKE GESTURES HYPNOTICALLY...



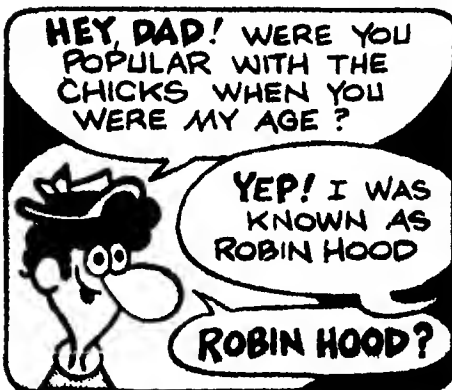
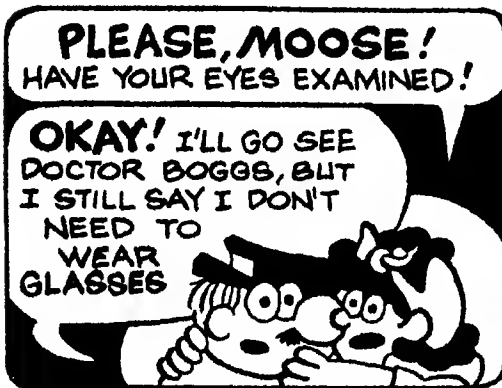
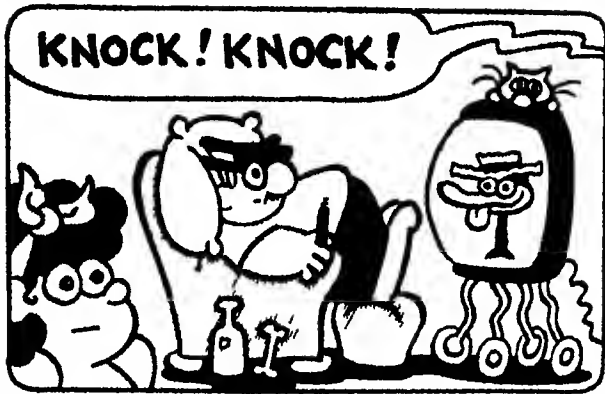
SPEAKING OF BONES, ACHMED... WHERE ARE YOURS?



AS FOR YOU, PRINCE MANDRAQ, YOU ACT LIKE A HOG... ~~BE GONE!~~

ONK... ONK...

CONT'D



DR. KILDARE

By Ken Bald

ALTHOUGH HE FLAUNTS HIS WEALTH, ABEL CHOPIN APPARENTLY LIVES IN A TAWDRY SLUM!

THIS IS WHERE I LIVE, JIM, BECAUSE IT'S THE KIND OF PLACE A LOT OF MY PATIENTS COME FROM. TEACHES ME A LOT ABOUT THEM.

WELL, I'VE GOT TO ADMIRE YOU, ABEL. YOU'RE TRULY DEVOTED TO MEDICINE.

ALL I EVER WANTED TO BE WAS A DOCTOR, JIM... AND A GOOD ONE!

THE NEXT MORNING.

THIS IS THE LAST TIME I CAN PICK YOU UP, ABEL. THE BOSS HAS ASSIGNED ME TO THE SUBURBS. SORRY.

FORGET IT, FRANK. YOU'VE BEEN A GOOD BROTHER TO ME AND I REALLY APPRECIATE IT.

YOU'RE A LOAN ASSOCIATION AND YOU'RE TELLING ME DR. ABEL CHOPIN HAS APPLIED FOR ONE?

CORRECT, DR. KILDARE HE LISTED HIS ONLY ASSET AS HIS JOB AT YOUR HOSPITAL

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HIS ONLY ASSET IS THIS JOB?! I DON'T GET IT! QUESTION IS, WHAT DO I DO ABOUT IT?

THE LOCKHORNS

7-28 HOEST

"LEROY THINKS THAT NOT COMMUNICATING IS ONE OF HIS TALENTS."

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HOEST 7-29

"OH, I DON'T MIND LEROY LOOKING. I KNOW BY THE NEXT MORNING HE'S FORGOTTEN EVERYTHING HE'S SEEN ANYWAY."

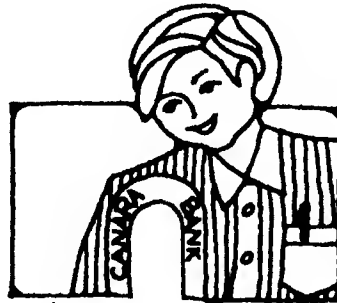
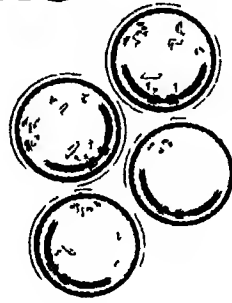
7-30 HOEST

"BEFORE WE MARRIED, LORETTA PLAYED HARD-TO-GET. NOW SHE PLAYS HARD-TO-GET-RID-OF."

7-31 HOEST

"ON THE BRIGHTER SIDE, HE WON'T FACE A PERIOD OF ADJUSTMENT WHEN HE RETIRES."

HEADS NO TAILS

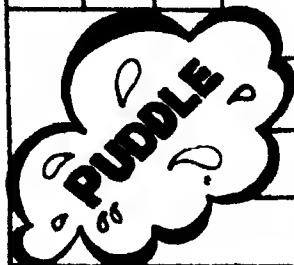


"Who gets to the
Canara Bank
counter first?"

A simple yet exciting
game for 3 players. All
you need are a few
coins — 4 would be just
right — and 3 buttons.
For the rules see the
accompanying page.



CANARA BANK
(A nationalised bank)



- Rules for "Who gets to the Canara Bank counter first?"**
- 1 To start, each player throws the 4 coins in turn. Players move according to the number of heads thrown—one head one move, two heads, two moves, three heads, three moves, four heads four moves
 - 2 When any player gets all 4 heads he gets another chance to play
 - 3 The players have to move thrice around the track before entering the lane leading to the counter
 - 4 Falling into a puddle means the loss of one turn
 - 5 Getting stuck in a bush means the loss of two turns
 - 6 Climbing on to a mountain means the gain of one turn

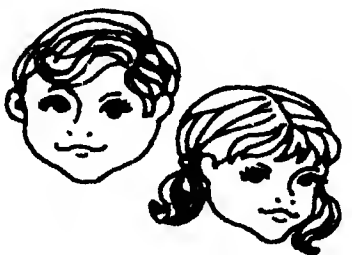
Hooray for bright students!
 Be a bright student! Be ambitious! And remember Canara Bank helps bright young people like you with loans for higher education

**FREE FROM
 CANARA BANK
 STICKERS**
 Collect them from the Canara Bank branch where you have a Balakshema or Minor Account

You are a minor So what? Tell your mummy or daddy to open an account for you in Canara Bank. If you are 14 you can yourself open and operate the account. Come and have the thrill all for yourself. With just Rs 5/- you can start today

VIDYANIDHI
 You want to be a Doctor? Engineer?? Scientist??? Then Vidyanidhi is the answer. Tell mummy and daddy to start an account today. Your higher studies will be free from worries

BALAKSHEMA
 Smart kids don't spend all their pocket money. They save a little in Canara Bank's T V Box. Be smart. Ask mummy and daddy to open a Balakshema account in Canara Bank. Start dropping coins in the T V Box and watch your money grow. All your dreams come true



CANARA BANK
 (A nationalised bank)

CALCUTTA / Jayanta Saha



The beginning of the country's most comprehensive range of products for the home



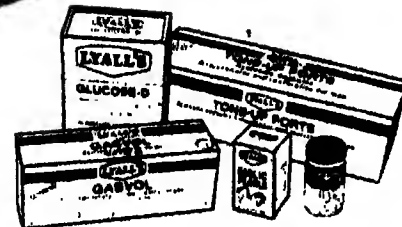
For your dining table

Lyall's Nutresoy soya food
Lyall's Pickles in Oil (Mango, Lime & Mixed)
Lyall's Sweet Mango Chutney (sliced)
Lyall's Guava Jelly
Lyall's Mixed Fruit Jam



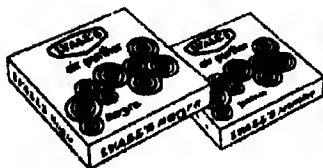
For your dressing table

Lyall's Antiseptic Skin Care Cream (vitaminised)



For your family's health

Lyall's Glucose D
Lyall's "Gasvol" tablets for digestion
Lyall's "Tonic-82" for the liver
Lyall's "Tonic-Forte" capsules for men
Lyall's range of Pearls - Garlic, Kerala, Neem, Wheatgerm Oil



For your bathroom

Lyall's Air Purifier
(Lavender, Rose Mogra, Jasmine)



For your medicine chest

Lyall's Antiseptic Germicidal liquid
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Nature also strikes the right balance of body building foods (protein), energy foods (carbohydrates, fats) and health guardians (vitamins) to make mother's milk ideal for the new born. (For instance, breast-fed babies don't usually suffer from scurvy, a vitamin C deficiency.)

A breast-fed baby feels more safe and secure too. Because you cuddle him close while he suckles to satisfy his hunger.

Popular worldwide.

Breast-feeding is now getting more and more popular even in the West as its nutritional and other benefits are getting more widely appreciated.

But what if you're not able to breast-feed for reasons of health or, maybe, because your milk is not sufficient for your baby?

Of course, you must choose the best alternative for him.

Spray dried Amulspray.

Nutritionally well balanced with prime-quality protein, easy to digest fats and carbohydrates and the right blend of essential vitamins and minerals.

It's easy to mix in previously boiled warm water. No need to make a paste first.

Economical.

And, Amulspray is the most economical among tinned baby foods.

Because it is made by the modern milk complex that pioneered India's "white revolution".

But be sure you use boiled water and hygienically sterilized utensils and feeding bottles. And, follow the directions for use on the pack strictly to avoid over-dilution and ensure adequate nourishment.

Free! Amul Baby Book

Contains 13 fact-filled chapters on: Psychology, Personal Care, Caring for the Newborn, Feeding, Outdoor Play, Change-over to Solid Baby's Food, Baby's Progress, Prevention of Illness, First Aid, Common Allergies, Infectious Problems of Childhood, and Care of a Sick Child. In English, Hindi, Marathi, Gujarati, Tamil, Telugu and Malayalam.

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Post Mortem

Cinema

'Getting Into Focus' (5 Dec) was excellent. The author beautifully summed up the contents of the films selected for the Indian Panorama Section of the New Delhi Film Festival. While *Grihayuddha*, *Chokh* and *Dulia* have one thing in common—portraying and analysing the prevailing socio-political realities and instilling a kind of consciousness in the viewers. *Kharij* has a sublimer dimension in its content. *Seeta Rati* seems to have been conceived in a different way, but aiming at the same analysis of the social realities.

However, the tragic part of the honest attempts at making experimental films is that they never get shown commercially. We, therefore, have to depend on magazines like *The Telegraph*'s to know about them.

Pinaki Chakravorty,
Calcutta

Mohun Bagan

I am surprised by what Mr Pinaki Guha wrote in *Post Mortem* (5 Dec). He criticised Sarajit Deb who wrote a nice article on Shyan Thapa. Mr Deb had correctly said that Mohun Bagan is the first team to achieve the unique feat of winning the triple crown as Mohun Bagan won it in 1977 singularly. Previously, East Bengal achieved it in 1972, but shared the Rovers Cup at Bombay with Mohun Bagan. Mr Guha is requested to see the *Record Book of 1967* to correct his imaginary information.

Subrata Ghosh,
Calcutta

In his letter (*Post Mortem*, 5 Dec) Mr Pinaki Guha stated that the East Bengal achieved the triple crown twice in Indian soccer history—in 1967 and 1972. In '67, East Bengal did not win it because the IFA

Shield final had not been decided. Moreover, in '72 East Bengal achieved it through a joint victory in the Rovers Cup, sharing it with Mohun Bagan.

Amales Ghosal,
Calcutta

Moon Again

We have a humble request to make. It would be wonderful if you publish an interview with Moon Sen who, as you know, is the current craze. We eagerly await this interview in *Limelight*.

Anamitra Lahiri,
Calcutta

Eating Out

In the *Eating Out* article which appeared in your *Colour Magazine* (21 Dec) error has been made by Rita Bhimani when she tells readers that rezala (made famous by Sabir or vice versa) has yoghurt gravy. It is not yoghurt which makes the gravy, but milk; good cow's milk and nothing else.

B. Chakravorty,
Calcutta

Babu Baul

Barnali Mitra's article, 'The Minstrel' (5 Dec) has absorbingly told us the story of Purna Das Baul. His contribution to the field of folk music is well acknowledged but as he has grown famous, he has become more of a "Babu Baul." He should lead a natural and austere life of a genuine Baul. We still love his songs, but does Mr Das want to infuse in us a modern Baul culture?

Prahlad Ghosh,
Calcutta

I received your 5 Dec issue with great pleasure. I was happy to read the profile of Purna Das. As an old neighbour of his I can say that his village is in Ken-

dua, not Suri. Suri is the sadar town of Birbhum district and Kendua is a village under the Suri block.

Bidyut Mazumder,
Suri (Kendua),
Birbhum

Charming Shape

Your 5 Dec issue with the Purna Das article was excellent. Special congrats for *Dress Circle*. We would like to see the *Colour Magazine* in a more charming shape.

Pijush Banerjee,
Amtala

New Column

We request an additional feature in your magazine. To *Limelight*, *Panorama*, etc, we request you to add *On The Way*. This feature should be reserved only for interviews of promising persons from any sphere of life. If *On The Way* is regularised for the first Sunday of every month, it would be overjoying.

Hoping *TUE TELEGRAPH* will not dishearten us. We wait eagerly to see Amit Kumar (the singer) first.

Mun Mun, Tutul, Bubul,
Papun, Tumpa, Mini, Jhili,
Pinkie and Rupa,
Calcutta

Caterers

In your article on catering establishments in the city, you have left out the name of one of the finest new catering establishments. This is Katerina (off Lansdowne Road, near Padmapukur; 475701). And Pratap Maitra, the founder and proprietor, must be the youngest successful caterer in the city. Having learnt the ropes as an assistant manager of Debu Barick, mention of him in your magazine would have done this young organisation a world of good.

B. Roy,
Calcutta

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A Guide to where the music is in the city. And the various strains involved in learning it.

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Hastings House has a fine history behind it. *Talking Shop* delves deep into it.

Cover: Santanu Mitra

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WEIGHING THE MUSICAL SCALE

Many institutions keep alive Calcutta's proud tradition of music

IT is said that Pan, the perpetually intoxicated Greek god, created music with the orgiastic music of his pan-pipes. But if Pan were to be exposed to today's disco-drums in full blast, he would probably charge up the short-cut to Olympus as fast as his woolly legs could carry him.

Actually music is a lot of noise, but the sort of noise that pleases. And the main preoccupation of music, beginning from the hymns of the Rig Veda down to today's disco-pop, has been this attempt 'to please the ear'.

Music appeals in different ways. To Beethoven, music was surely "a higher revelation than all wisdom and Philosophy."

Iannis Xenakis, world famous

A medley of stringed instruments



composer who toured India recently, had his own definition of modern music: "Music is not a language. All musical compositions are like a complex rock-like formulation with scores and drawings engraved on their surface and inside them, so that people can read in a thousand different ways..."

Indian classical music, which has all the freedom of improvisation, lives up to this definition of music. Modern jazz draws its inspiration from the Indian classical ragas, because no other system of music allows such wide variations in *Tala* (beat) and *Shruti* (microtones).

Calcutta, our culture-conscious city, is packed with music schools. The following is an attempt to intro-

duce you to some of the best music schools that this city has to offer.

The Calcutta School of Music: 6B, Sunny Park, Calcutta-19 Ph: 47-1375): All paths lead to the Calcutta School of Music for any one who is interested in learning western classical music. In this respect, the school is the only one of its kind.

The Calcutta School of Music runs as harmoniously as a well-conducted orchestra under the able guidance of its principal, Mrs. Roshen Gazder (L.R.S.M.). She leads a musical band of approximately 27 teachers who, in their turn, provide lyrical instructions to almost 300 students. Altogether, they make a happy symphony.

The Calcutta School of Music has a long tradition of excellence behind it. Dr. Philipe Sandre, who had dedicated his life to the cause of western music in India, and founded the school in 1915. The recital hall of the school building proudly bears his name. Today, the school, which has celebrated its Diamond Jubilee, is the premier institution for an education in western music in India. Hence its unique sophistication.

Besides being an affiliated body of Rabindra Bharati University and the Sangeet Natak Akademi, it is also a member of the International Society for Music Education. Talented students may sit for the examination of the Royal School of Music, London.

"And now for some details. If you are a Calcuttan interested in taking piano lessons, then this is the best place for you. Tuition on the piano-forte is the school's speciality. The fees range between Rs. 60 for beginners to Rs. 100 for advanced students. The school maintains a constant link with London. The Licentiate Royal School of Music Certificate, acquired at the completion of the piano course, is equivalent to the Associate of Royal College of Music examination held in London.

Apart from the piano lessons which the school is noted for, the C.S.M. provides instructions on violin and viola, cello, classical and folk guitar, and a variety of other

musical instruments. Fees for all western music lessons range from Rs. 60 to Rs. 100. There is also the 'Orff Shuwerk' rhythmic classes for youngsters, who have a good time trying out a variety of instruments. Besides this, Jyoti Janardan leads a troupe of folk singers. The Calcutta School of Music is also going 'mod' with the introduction of 'disco-dancing' classes which cost Rs. 45 monthly.

Indian classical music also has a department in the school. Classes are held by renowned teachers like Joya Biswas, Bani Tagore and Rani Karna. Sitar, sarod and tabla are among the instruments taught in this section. Annual exams are held under the Pravaḡ Sangeet Samiti, Allahabad. Fees for Indian music classes range from Rs. 35 to Rs. 50, with special classes at Rs. 75.

To learn the A B C of either Indian or western music, you have to sit for separate theory classes, fees for which are Rs. 15. It might be interesting to know that students of the Calcutta School of Music enjoy ticket concessions to all concerts held by the school!

Over the years, the school has collected a long list of laurels. It has presented concerts by soloists and chamber music orchestras of international fame. Above all, it has produced talented students like Priya Mayadas, who is now a music-composer in Los Angeles, Joy Dutt, who plays for the State Philharmonic Orchestra in Erfurt, and Mithoo Antia, who won scholarships from the G.D.R.—to mention only a few.

Thinking of joining them?

The Sangeet Research Academy
1, Netaji Subhas Chandra Bose
Road Calcutta-700040 (Phone-46-
3395): Tucked away into a secluded nook in Tollygunge, the Sangeet Research Academy is a tranquil abode of music, housing the 'Gurukul' of classical Indian heritage. This modernised ashram, however, is not a Banaprastha retreat—it maintains a steady link with the outside world which regards it with great interest. This is obvious, since the Academy's Board of Trustees include none other than the internationally revered names of Satyajit Ray, Pandit Ravi Shankar and Yehudi Menuhin.

The Sangeet Research Academy, a trust created by I.T.C. in Tollygunge, is the home of some of the most eminent personalities in the Indian classical music panorama. The Academy provides an opportunity



All eyes on the master (Santosh Chandra) during sarod lessons

for the ustads of different 'gharanas' to live side-by-side, exchange ideas, and formulate a basic guideline for the coaching of students in the academy. Some of the resident gurus or masters are Padmashree Shrimati Girija Devi (Benaras Gharana), Padmabhusan Ustad Nissar Hussain Khan (Saiswan Gharana), Ustad Latafat Hussein Khan (Agra Gharana), Malavika Kanan (Kirana Gharana), and Nivruti Bua Sarnak (Aladia Jaipur Gharana). What a treat for name-droppers!

With so many luminaries residing within its premises, the Sangeet Research Academy has become a world by itself. To enter this world, you have to be prepared to accept a total commitment to music. The Sangeet Research Academy demands nothing less than that. If you are ready for this sort of dedication, then all you have to do is send in an application to the Sangeet Research Academy, telling them about your musical background, inclinations and ambitions. The academy then invites you to sit for a rigorous audition test. If you are selected the expert committee, after a detailed evaluation, designates a suitable 'gharana' for you. You are then placed under a teacher of that school, and you become a member of the 'Guru Shishya Parampara' system.

The Audiometric Laboratory is the pride of the Sangeet Research Academy. Here, electronic instruments like the Audio-oscillator and the Oscilloscope help in investigating the phonetic qualities of different scholars. So modern science will now help in preparing the sort of refined voice required for a traditional art.

Students enjoy further facilities like a well stocked music library and a large collection of recorded music of the old masters who were exponents of different Gayakees.

Saurabh (20, Lansdowne Road, Calcutta-20, Ph: 48-2273): The place is small, but the impressive panel of professors, which includes some of the best gurus, of the music world, gives us an idea of the high standards maintained by Saurabh Gyan Prakash Ghosh, Pandit V.G. Jog and V. Balsara are among the list of luminaries who teach here.

Namita Chatterjee, Secretary and Principal, founded the school in 1969, and has seen it through its early days. While recounting the story of the foundation of the school, she recalled the late Radhika Mohan Maitra, who had contributed largely to the success of Saurabh. "People become so attached to Saurabh that they don't leave us until they die!" claims Ms Chatterjee proudly.

Pupils are selected according to their talent, as there is no specific age-limit. There are practically no holidays, and classes are held round-the-clock—from 9 am to 9 pm. Music schools obviously don't believe in the 9 to 5 schedule.)

Saurabh teaches classical and light classical vocal, Rabindrasangeet, Nazrulgeeti, Palligeeti and other modern and old Bengali songs. Instrumental classes include sarod, violin, tabla and even the piano. Fees for general classes are nominal—Rs. 25 for monthly tuition and Rs. 12 for admission. Special classes, held once a week, cost Rs. 35 monthly.

Swar Sangam: (108/109, Southern Avenue, Cal-29, Ph: 46-9802, 46-7843): The seventh floor of the tall and spacious Birla Academy building houses the Music department—aptly named 'Swar Sangam'. Brilliant scenery greets your eyes as you step out of the elevator on the seventh floor. Below, stretching far and wide, lies a miraculously green and well-planned Calcutta—a sight which is bound to unsettle all your previous notions about the city. This lush vision will instill musical inspiration even where it is lacking.

The atmosphere is conducive to the study of music, and the classes are well-organized. The principal, Shri Santosh Chandra, himself a proficient musician, takes a special interest in the progress of each student. The student-teacher relationship is friendly and relaxed, and everyone receives individual attention.

Instrumental and vocal music classes are held on Wednesday evenings (6-8 pm) and Sunday mornings (9-11.30 am)—convenient timings for most school and college going students. Fees range from Rs. 18 for the first year students to Rs. 20 for the final eighth-year candidates.

Swar Sangam provides good tuition in pleasant surroundings and should be an ideal music school for those living in south Calcutta.

Bani Chakra: Head Office: (95/1A, Rash Behari Avenue, Cal-29 Ph: 42-5233): Other Centres: (1) 150, R. B. Ave. Cal-19 (2) 2B, Ramoni Chatterjee Rd. (3) Moulali Centre, 39, Creek Row, Cal-13: In 1956, Rabindra Kumar Das and Ranibala Das lost their only son, Bani, who had been a musical prodigy. So, in 1957, 'Bani Chakra' was founded as an attempt to keep his memory alive. Today, Bani Chakra, a



Students display many moods at tanpura classes

flourishing institution, has four branches in Calcutta, and yet conditions are still cramped due to the lack of space. The head office at R. B. Avenue (next to Priya Cinema) comprises of the ground floor of an old-fashioned building. Students, with their musical instruments getting in the way, jostle with their instructors.

Despite the space shortage, Bani Chakra appears to be in great demand with young, aspiring musicians. This is because the teachers appointed by the school are among the best in Calcutta. Instructions in vocal music are provided on all types of Indian classical and Adhunik song, as well as Palligeeti and Ragpradhan. The fees range from Rs. 16 for general classes to Rs. 40 for special classes—for both vocal and instrumental music. Courses in instrumental music include all types of string and percussion instruments. Bani Chakra is the only other recognised institution apart from the Calcutta School of Music which has a Western music section teaching piano, bongo, piano-accordion and guitar.

Geetabitan: Main Centres: 1) 12, Priyanath Mallik Rd. Calcutta-25. 2) 25B, Shyamaprasad Mookherjee Rd. Calcutta-25 (47-3200). Other Branches: 1) Raja Rajkissen ST. Cal-6. 2) Ekdalla Road, Cal-19; Rabindra Sangeet exponents are all familiar with this name, but what most people are unaware of is that Geetabitan also has an instrumental music section, comprising of sitar, violin and guitar.

The story of Geetabitan's inception is interesting. Tagore expired on 7th August, 1941, and Geetabitan was established on the 8th Decem-

ber, 1941. It was a pioneer among Rabindrasangeet Schools. Geetabitan at present has approximately 3,500 students. It has gone a long way in spreading its influence over the cultural life of Calcutta. Geetabitan tackles Rabindrasangeet on a scientific basis, and it takes 5 years to complete the entire course. There are two sessions—one beginning in November, and the other in July. The minimum age for admission is 12 years. All subjects are taught at the surprisingly low charge of Rs. 12 per month. *Sangeet Bichitra*, another section of Geetabitan, holds classes on Atul Prasad songs, Nazrulgeeti, Dwijendrageeti, Bhajans and Kirtans.

Institutions like **Dakshinee (Dakshini Bhawan; 1, Deshapriya Park West, Cal-26 Ph. 46-2222)** are entirely devoted to what is known as the 'Tagore Culture'.

Learning Rabindrasangeet is not just trying to sing a song, it is going through an entire course involving 17 different types of classical music, as well as lighter trends like religious and seasonal songs—all of which represent Tagore's musical compositions. Besides this, students have theory classes, notation reading, and voice-training. And that is certainly a lot to learn! **Rabittirtha, Surangama and Gandharbi** are other popular Rabindrasangeet schools.

Don't be one of those grouches who have "a lean and hungry look" and who "hears no music." Music is pleasure in hearing; music is fun in playing. And you don't have to be a virtuoso in order to practise music.

Swapna Gooyee

Photographs: Dillip Banerjee

NOSTALGIA / The City

THE VIOLET DAWN

...And it spreads over the many faces of Calcutta

CALCUTTA, you are worn with the assault of indifferent 'footfalls', permeated with experiences that never cease. But continue and ripen towards some unseen, uncatalogued end. Hope mingled with hopelessness, your mind degenerates with waiting and many grey dawns, slips into an abyss, filled with the sense of shadows, like the darkness that huddles on rooftops after dusk.

Memories, whose ghosts walk your pavements in sunlit mornings, remind one of forgetfulness, of faces, and fragments of relationship, of hibiscus petals clinging to a garden wall, soft as the reddened sky in the flash of a dying sunset, red as the bloodied entrails of a butchered past whose stained limbs flee like autumnal leaves from winter's annihilating blast.

Rainy dusks spin away, and Calcutta you renew yourself. Your smile is the lustrous sun that climbs the eastern sky while the Victoria Memorial wakes quietly to the miracle of a dappled dawn. Your smile warms the heart of the old lady on the verandah, as she sits in her armchair with a book, cripple by leisure. She recalls wild flowers blooming amidst "the first fine careless rapture" of youth, and the patter of childish feet which gradually pattered their way out of childhood.

In evenings when the sky is strewn with images of dusk and Holi shades, your twilight gilds the young lovers as they stroll through Queen's Way, encapsulated in their haze of

multistoreyed dreams. They do not see the beggar with defeated eyes and a few coins in a bowl, beside the gutters, garbage, and graffiti, who seems to plead 'what is the point of it all?'

The sun filtering through the trees in the old cemetery on Park Street paints on the grass the ageless frieze of night and light.

Islands of neonlight in your evening reveal men

and women with shuttered faces returning to meaningless homes, from meaningless jobs, walking the meaningless tightrope called life.

On April nights, summer-tossed with Gulmohar petals in your hair you explode into a thousand stars, your heavens lit, as though with Diwali fire, you become a lyre, pouring forth cascades of bhajans at Rabindra Sadan where many gather to

watch Mirabai.

Januaries and Junes dissolve in your mind to form a tissue of recollections... posters of Kranti, puja shoppers at Garlahat, slums and screeching tyres, rickshaws and hoardings... a festival of autumn magic, while your swirling titian sari flutters in the breeze that scuds across the deserted Esplanade, late in the evening, as Chowringhee glitters like a necklace around your throat.

Within the peeling facades of your old houses on Amherst Street reigns yesterdays' grandeur in echoing silence, flogged by the fury of the beautiful, terrifying kalbaisakhi smelling of broken twigs and wet skies as it sweeps through your stark soul. The sighs of the whimpering wind mingle with the demons of your loneliness.

But Calcutta you only laugh. I hear in your laughter the rain, the eternal bustle of traffic, the skeletal rattle of dreams long since buried...the sky on Christmas mornings, all the decay, the dust, many years of memories, many blond mornings cast adrift without morning on those shadowed seas where the waves gather into a storm and the gigantic blossoms of foam scatter on your shores the fragrance of the tempest.

In the violet dawn you seem poised for quest, but where and why, you do not say. Calcutta, how can you know where you will end, if you forget where you began?

Ajanta Mookerji



'In the violet dawn you seem poised for quest....'

LIMELIGHT / Amitabha Banerjee

THE ART OF THE MATTER

A comprehensive study of one of the finest graphic artists in the country

WERE one to begin by saying that Amitabha Banerjee is one of the finest graphic artists in the country (which he certainly is), the average reader will, instead of debating the point, wonder what exactly graphic art means in the first place. In fact, aesthetically minded though Calcuttans are, such terms as intaglio, etching and lithograph tend to sound alien, though the last seems to evoke some association with printing. Add to this the fact that there are few such artists around and what you have is a picture of the state of graphic art in Calcutta.

And Amitabha Banerjee is fully aware of this

The word artist—and modern graphic artist at that—gives free rein to mental imagery. One visualises fleeting glimpses of a bearded, fiery eyed man sporting a rude shock of hair, gesticulating wildly as he talks animatedly about how he has defied the norms and ideals of artistic conventions. After all, for such creative personalities as poets and artists, the conventional thing is to be unconventional

Amitabha Banerjee is bearded and his hair is not short, but one would be hard put to label him unconventional. He listens to the radio commentary as he muses regretfully on India's debacle at Karachi, drinks black coffee, pets his dog. Ordinary man that he is, he talks most ordinarily about his life, his interests, his activities. It is on the subject of his work his eyes light up, and the devotion that he has for it becomes apparent

Born in 1928, Amitabha Banerjee has no recollection of artistic leanings during his early childhood. About the only sketch he remembers is one of Jesus Christ, and voices doubts as to whether that was original. At the age of 13 he stayed in a place named Sandip, in the Noakhali district, with his uncle Shanti Lal Banerjee, an artist. Uncle introduced nephew to the glories of the canvas, and perhaps regretted it, since the lad lost interest in virtually everything else. Almost overnight began his complete commitment to this career, this lifestyle.

"I suppose like all fathers, my father objected when I told him I intended joining the Government Art College, or School, as it was known then. He preferred a more normal, more predictable career. But I disobeyed, and he virtually disowned me. I supported myself doing odd jobs during my college days. But it was worth it as at art school I learnt the grammar of art, something very essential, but not obvious. For instance, as you and I talk, we don't think of the grammar of what we're saying. But without it, the conversation would not have been possible." At art school, he learnt the basics such as portraits, anatomy, and so on—just about everything, one presumes, besides

graphics.

But almost as important as the formal education were the odd jobs he took on at this time, his most vivid memory being of the banner painting he did. "I had to do these portraits of filmstars, the faces alone were three times my size. But the training has proved very useful in the course of my career."

After passing out of the art school in 1948, and even for some time prior to it, Amitabha Banerjee and his family went through difficult times. They lived in a small flat on Nepal Bhattacharjee Street and the banner painting (only on a contract basis) and other incidental jobs he took on were about all he had, though his father was employed at



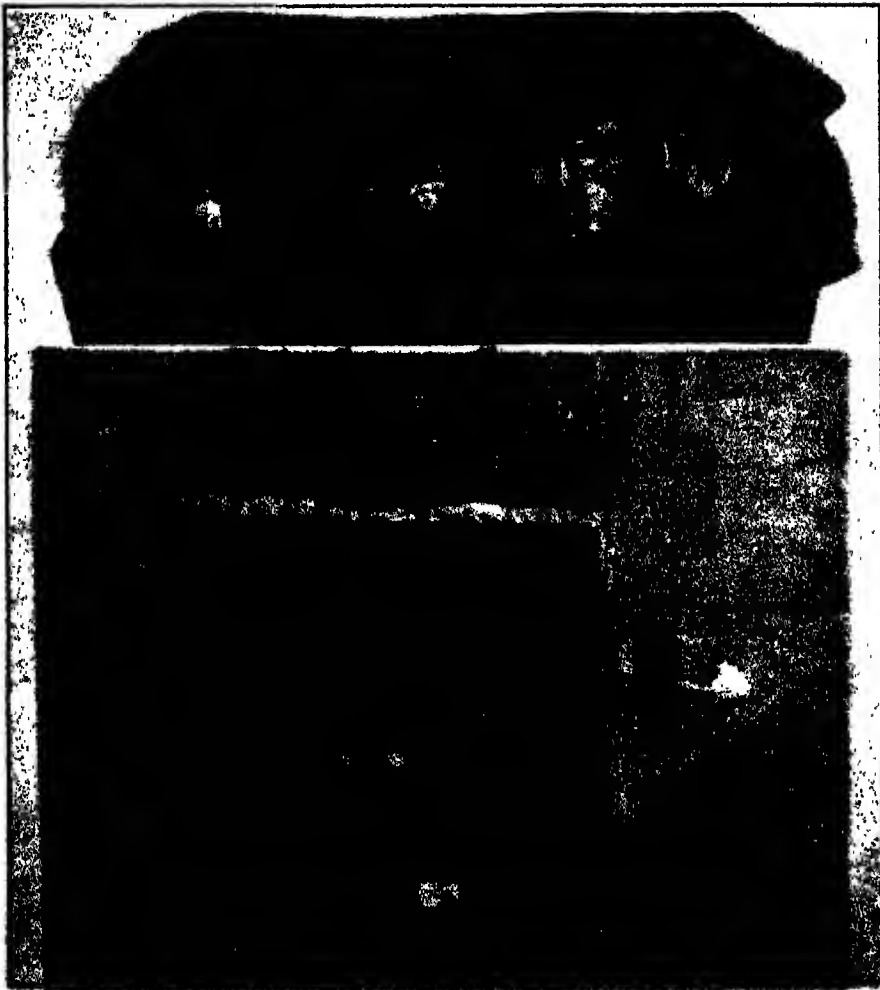
'Approaching Autumn'



Removing a print from a zinc plate



A pen-and-ink self portrait



'Dove'

this time.

In 1952 a friend suggested that he apply for a job at the United States Information Service (USIS). "They had, in fact, they still have, these huge show windows and with the help of my background I was employed to look after them." His association with the USIS lasted more than 28 years till he quit in 1981. As he says, the staff of the USIS was being cut drastically and his staying on would have ensured the laying off of a number of younger employees. Hence he retired and his living room bears a plaque given to him by his colleagues there. As with any other employee of the American government, after 15 years service he became eligible, along with his immediate family, for a resident permit to the United States, popularly known as the Green Card.

One immediate effect of his starting to work at the USIS, or rather beginning to work on a regular basis, was that he became decreasingly attentive towards his painting, almost giving it up altogether for some time. In 1958, however, the old flame was rekindled, and he started painting even more seriously than he had before.

In 1964 came the first real break for the aspiring young artist. The USIS sent him to the United States for a brief period of training and he

stayed there for something like five months. During this time he painted a number of oils and water colours, reaping his rewards when he returned to Calcutta. The Americans sent him and his works on a tour of India, calling it 'An Indian's Impression of America.' This was the first time that he began achieving recognition on a national scale. One work from this collection which he still exhibits is of a view from a train during a journey in the frosty state of North Dakota. The most mundane, down-to-earth way to describe it would be to say that it shows a hazy number of trees in a mantle of snow. The entire scene is one of stark, morbid reality.

The morbidity is something that remains in his later work. For not very long after this, of course, came his graphics.

"In 1970 I participated in the graphic workshop held by the Smithsonian Institute in New Delhi. I had experimented with this form already, but only in passing. Now I became fascinated by the art."

What exactly is graphic art? It is basically the use of a zinc plate instead of the traditional canvas. On top of a zinc plate, which costs in the region of Rs 250, the artist lays on a solid amalgam of resin, beeswax and asphaltum, all of which has been bole boiled. On top of this a scratcher is used to make the basic sketch. After this there are two methods used—etching and intaglio. In the former, the unetched mass of emulsion is drained away in an acid bath, leaving only the sketch, which is on a higher level than the rest of the plate. In intaglio, (the g is supposed to be silent, but most people leave it in) the system is almost exactly the opposite. Here the acid eats away only the sketched area, leaving it on a lower level than the plate. Intaglio is very much like embossing, such as that seen on the wax on an envelope. The acid used is nitric acid in various stages of dilution. The colour that is used is mostly different shades of printing ink and these are applied with the help of various kinds of rollers. The last thing applied is aqua-tint, or powdered resin, to give a grainy effect to the unetched surface. Finally, a heavy roller is used to make the final prints to transfer the work to a canvas, with three or four layers of felt being placed between the plate and the canvas.

One of the many fascinating aspects of graphic art is that right till the print is clearly revealed the artist is not quite sure what the final product is going to be and this is especially true of the colour combination. Further, what the artist is doing is of course an upside down version of the final work since the print will be exactly the opposite of the plate. These are some of the reasons why it is technically wrong to call a graphic artist an artist in the first place—what he is is a print maker.

One question that becomes obvious after this brief (very brief, there are a million more details) dissertation is why on earth anyone would want to go through all this when canvas seems so much simpler. Besides, the eventual product is being transferred to canvas anyway.

One immediate answer is economy. An artist of the stature of Amitabha Banerjee will sell his oils only at prices beginning with Rs 4,000 whereas he can afford to sell his graphic works as cheaply as Rs 600. Then again, he can, and sometimes does, make up to 50 prints of

the same zinc plate. As he says, "The best that you can do with oils or other originals is photocopy them and there's nothing original about that. But with graphic art I am making the prints and I can keep on changing colours and motifs as I wish. Each print is an original."

One such work, named 'Romance,' won him the National Award.

Like most modern artists, Amitabha Banerjee leaves a lot to the imagination. He hates, for instance, naming his works or even explaining them. One strongly suspects that most of the names he has already given are more for classification than for anything else—he calls one work 'Composition' simply because, he admits, he couldn't think of anything else. According to him, "Naming a work or explaining it means taking the person watching in a certain direction—and I don't want to do that."

He plans a lot of other things for the future, too. Now that he has retired he devotes all his time to his work and plans many more exhibitions. He proudly states that all the exhibitions of his works in the United States were sold out and envis-



The artist at work

ages more exhibitions there. Despite his Green Card, however, he is quite definite about not settling in the United States. As he says, "The United States is so technologically developed that their aesthetic sense is negligible. And this has also happened to a number of people who have gone to America. I'm afraid of this happening to me, too. Except in those early days, I have never done any commercial work. For instance, I've turned down several advertising offers."

Surprisingly enough for an artist, he has little more than contempt for the Academy of Fine Arts. "Neither I nor any of the 21 other members of the Society of Contemporary Artists has ever had anything to do with the Academy and we never will." When asked to elaborate, he says that it is more a commercial enterprise than anything else, and that he earnestly requests any buyer of his works not to exhibit it in the Academy.

His own answer to the Academy is the Lalit Kala Studio, the ambitious project which has been on the cards for some time now. According to him, the construction is well on its way, and he assures all that it



'Each print is an original'

will be ready for opening by March 1983. When asked the reason for the delay, he speaks of the troubles that went into starting it. And behind this lies a story.

The Lalit Kala Akademi of Delhi has an extensive and beautifully appointed studio at a place named Gairhi. During an exhibition there, and at subsequent meetings, artists from various states decided to have similar studios in their own states, provided the respective state gov-

ernments allotted equal grants for the project. Hence, with this aim in mind, a seminar was arranged in Calcutta to try and organise the funds required, amounting to at least Rs 10 lakhs. At the seminar, a number of the city's leading patrons of the arts objected vociferously to the idea, saying that the Academy was more than enough. Amitabha Banerjee's explanation of the objection was that the Studio will provide serious competition to the Academy. However, after much bitter argument, the plan has been approved though the money is another question altogether. The government has taken a token sum of money for the land it has given them and the future looks promising.

As the artists envisage it, the Studio will be a place where young artists can work, while anybody who is interested can come, stroll around, see what is going on, and speak to the artists. Unlike the Academy, as he points out, there will be no entry fee. The Studio will only be open, however, to those students who have completed a certain amount of formal art education. The teachers, at least at the beginning, will be Paritosh Sen (painting), Probhas Sen (sculpture) and Amitabha Banerjee (graphics). Later on, the people involved dream of an institution where they will be able to teach students from a more basic level.

Respecting as much as he does Calcutta's aesthetic tastes, Amitabha Banerjee says ruefully that there is no market in Calcutta, primarily because graphic print costing even Rs 600 is beyond the reach of most Calcuttans. From a financial point of view Bombay and Delhi are far better markets. In fact, he is at this moment arranging an exhibition in Bombay.

And so, Amitabha Banerjee works on in his studio—if one can call it that, it was a kitchen prior to his moving in his equipment. He speaks jokingly of an American who visited his studio and was appalled at the conditions and stated flatly that he could never work in such an environment. Amitabha Banerjee replied that he could probably never work in the American's environment. For, after all, he is a Calcuttan. One who does the best he can with what he has—and does right well.

D. Majumder

Photographs: Santanu Mitra



An untitled work

7 DAYS

S	M	T	W	T	F	S
16	17	18	19	20	21	22

The briefings given below are accurate at the time of going to press.

HINDI FILMS

REGULAR SHOWS

Gopichand Jasoos Society (Corporation Place 241002) Ganesh (Upper Chitpur Road 332250)

A light hearted look at detectives the film portrays a naive but golden hearted man Gopichand (Raj Kapoor) who is an expert in his own way Bela (Zeenat Aman) the owner of the neighbouring beauty saloon approaches him with a problem Her bank manager father wants to marry her off to a man called Jeetendra Varma Before plunging into wedlock she would like to know a little more about the character of this man

Gopichand full of enthusiasm sets out on this character study voyage but his simplicity leads him elsewhere and in his blunderous way gets on to the trail of another man This man along with his three friends is planning to loot a bank

Meanwhile Bela is informed

by Gopichand that Jeetendra Varma is not a good man (through mistaken identity) and that he is planning to loot a bank Jeetendra Varma's parents who are present there, feel offended and Gopichand apologises Next day however the bank is looted and to confound the confusion the manager of the looted bank happens to be none other than Bela's father

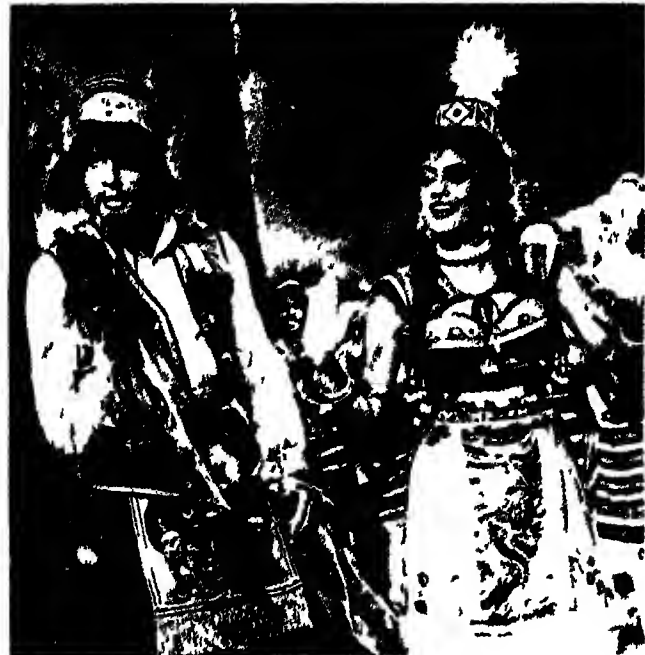
The father and daughter now come running to the crack detective and plead with him to solve their problem Gopichand and Bela now give chase in various guises the four culprits are caught the diamonds are back and Bela gets married to Jeetendra Varma

And Gopichand Jasoos awaits his next customer in his office

Disco Dancer New Cinema (Lenir Sarani 235819)—3 6 9 Gem (Acharya J C Bose Road 249828) Krishna (T C Dutta Street 344262) Priya (Rashbehari Avenue 464440)—12 2 30 5 30 8 30

In the wake of *Star* comes another disco film which falls more or less in the same category of failure The music is senseless—except the theme song

Mithun Chakraborty plays a



A scene from 'Barsaat Ki Ek Raat'

precocious brat who sings on the streets with his uncle (played by Rajesh Khanna) and is charged for the robbery of a rich man's daughter's guitar His mother being a mother takes the rap and goes to jail

Later the brat grows up and becomes the greatest disco dancer in the world, naturally The mother in graceful white follows her son wherever he goes And dies of an electric shock in an attempt to save her son While friend Om Puri becomes his manager and helps him to rise to the top his arch rival is busy bedding Kalpana Iyer and plummets from stardom

The daughter of the rich man, who is now Kim dates Mithun openly and wants to marry him And everything ends in a glitter of psychedelic lights and pelvic thrusts

Barsaat Ki Ek Raat: Jyoti (Lenir Sarani, 241132)—3, 6 8 45, Malanicha (Regent Park)—2, 6, 8

Good and evil combat again and the inevitable victor is good In a small town in the Himalayas lives Abhijeet, a young and intelligent man who comes across Rajni, the exquisitely beautiful daughter of a tea estate manager, in a rescue encounter. Abhijeet finds it impossible to believe

that a girl with eyes as bewitching as Rajni's could also be without vision Simultaneously it rouses his protective instincts

Kaliram a demon of a villain breaks into her house one night with obvious intentions, but once again Abhijeet does the rescue act Kaliram gets arrested, but to save her from public derision her father decides they will leave town But Abhijeet promises to marry her Marital bliss follows for years and a child is to be born

All good things must, however, end—Abhijeet comes home one day to find Rajni molested again and the child killed You can guess who did it

Shakti Samanta directs Amitabh, Raakhee and Amjad Khan in this Hindi version of the bilingual (*Anusandhan*, Bengali) which releases after a long gap here It had released elsewhere while *Anusandhan* was running to packed houses in Calcutta

Sawaal: Opera (Lenir Sarani); Grace (M.G Road, 341544)—12, 3, 6, 8.

A Yash Chopra production, directed by Ramesh Talwar, his brilliant understudy who branched out with his first venture, *Doosra Aadmi*, also a Yash Chopra production. The



Zeenat Aman in 'Gopichand Jasoos'

same unit does duty for him in this film too. Starring Waheeda Rehman, Shashi Kapoor, Sanjeev Kumar, Poonam Dhillon and Prem Chopra, it has all the ingredients of a hit, but...

Seth Dhanpat Rai Mehta is a powerful man whose word is law. Money, power and happiness "always guard his portals." But being totally involved in his own world, Sethji is oblivious of the outside world. Son Vicky is a man who spreads happiness wherever he goes and daughter Sonia, "fragrant like a flower" is in love with and wants to wed a police officer, Ravi Malhotra.

But a police officer marrying into a smuggler's family is a preposterous thought for Sethji. Doubts begin to assail him. Meanwhile, Vicky gets shot down by police bullets. This becomes the "Big Question Mark", a the synopsis puts it, in Sethji's life.

Waqt Ke Shehzade: Hind (Ganesh Chandra Avenue: 274259)—4 shows.

The film projects a trio which, in turn, projects national integration *a la Amar Akbar Anthony*. As usual, the three are separated in childhood by a dacoit turned casino king. The trio's common aim in life is to destroy this villain while a Sikh police officer runs on a parallel track. The police officer is also the son of their long lost sister (whose husband was killed by the villain). And that adds fuel to the *masala*.

If you've seen *Amar Akbar Anthony* and *Yaadon Ki Baraat*, you don't really have to see this film. If you want to see Deepak Parasher, Dheeraj and Mukesh Khanna as the

three brothers instead of the earlier faces, you still don't have to see *this* film. For the record, Rati Agnihotri and Kalpana Iyer pair up with two of the brothers and the third, like Dharmendra in *Yaadon Ki Baraat*, is left a loner; but unlike Dharmendra in *Yaadon*, Mukesh Khanna sacrifices his life here. *Vive la difference!*

Umrao Jaan: Lighthouse (Humayan Place, 231402)—12, 2.45, 5.45, 8.30.

For the courtesan there is no liberation, only the memories of a life lived to excess. Little wonder then that she turns to poetry and introspection as time after time her lovers either fail her or are parted from her.

Abducted from her home in Faizabad and sold to a madame called Khanum Sahiba (played by Shaukat Azmi), she grows up with no option but to satisfy the libidinal needs of every Tom, Dick and Harry. These include Gauhar Mirza (Naseeruddin Shah) and Nawab Sultan (Farooque Shaikh). Loving the latter deeply as she does, she is severely disappointed when she is invited to his wedding—to another woman.

Almost claustrophobic from the atmosphere around her, Umrao Jaan flees into the arms of an infamous dacoit, Faiz Ali. However, their love is shortlived as the dacoit is soon killed in an encounter. Subsequently disowned by her family, Umrao Jaan lives a lonely life and tries to transcribe her woes into poetry.

Rekha has done a superb job with the title role and filmmaker Muzaffar Ali has backed her up with a rich and sensual



Debasree Roy and Joy Banerjee in 'Aparoopo'

recreation of the nawabi culture of Lucknow.

BENGALI FILMS

REGULAR SHOWS

Aparoopo: Minar (Bidhan Sarani; 552753), Bijoli (S. P. Mukherjee Road, 473462), Chhabighar (M. G. Road; 352740)—3, 5.45, 8.30.

Debasree Roy and Madhu Kapoor (the latter of Bombay) are bosom friends and, of course, like all bosom friends, they give their hearts to the same man, Joy Banerjee. Debasree ditches her former guy for the slick navy man, Joy, and her best friend, Madhu, promptly gets pregnant and

lands up in Darjeeling to give birth to a child in a charity home. The seedy character is played by Prasenjit.

Joy returns to his ship in Hong Kong, Debasree goes to Darjeeling to help out her friend, and while she's left holding the baby, Madhu migrates to Hong Kong, becomes a night club singer, and falls for Joy. After a barrage of crocodile tears, things get sorted out. But, of course.

Sankalpa: Radha (Bidhan Sarani; 553045); — 2.30, 5.30, 8.30; Purna (S.P. Mukherjee Road; 474567)—3, 6, 9.

A story of a retarded young man (Sukhen Das) and his beautiful bride, is this Sujit Guha film. The beautiful bride is a kind of 'cure' as his father thinks that a bride is the answer to insanity. The unsuspecting girl (Shakuntala Barua), however, refuses to play ball and nurse him back to sanity when she learns how she has been duped. In her longing for freedom, she falls an easy prey to the intrigues of the other family members.

Enter friend Ranjit Mullick. With the aid of his girlfriend, Sumitra Mukherjee, a plot is hatched to teach everyone a lesson and genuinely bring the hero back to his senses. Medicine fails but friendship triumphs. And all ends well, amen.

A hackneyed theme, unimaginative twists and unredeemed pretensions mark the film. And the supplementaries are too ephemeral to be fruitful.

Falguni: Uttara (Bidhan Sarani; 552200)—3, 6, 8; Purabi (Lenin Sarani; 350680)—3,



Ranjit Mullick and Shakuntala Barua in 'Sankalpa'

5.45, 8.30; Ujjala (Russa Road; 478666)—3, 6, 9.

The film professes peace, understanding and opposition to divisive forces. But the director evidently believes in brutal fight scenes, horse chases and the like to prove his point. The action appears in a series of unconnected climaxes marked by interludes of a freedom fighter on the run.

The story is of pre-independence days when two warring tribal groups vowed to wipe each other out. The leader of one group is itching for a fight with a worthy rival, the other is basically peace loving, but does not hesitate to teach a lesson to anyone who's willing to learn it.

The problem begins when the brother of the belligerent leader teases a girl, is beaten to pulp and then shot at by his volatile sister who hates the defeated. But he is saved by the freedom fighter and reforms.

Sambhu Bhattacharya, Samit Bhanja and Mahua play the two rival leaders and the fiery sister, respectively. But their casual performances cannot possibly redeem the high boredom.

FOREIGN FILMS

REGULAR SHOWS

Ben And Charlie: Elite (S.N Banerjee Road; 241383).

This is a film unabashedly moulded in the cowboy caper style. It is set in an age when men were more than men and women were more than willing; it is a film that romps its way through reels of boisterous fun.

Ben (George Eastmen) and Charlie (Giuliano Gemma) play longtime pals. Ben comes out of jail to find Charlie awaiting him outside the gates, but is upset to find that he is unwilling to ride with him again. So much for all his great plans.

Ben is hellbent on seeking revenge for past bunglings and both buddies keep bumping into each other all the way from Mexico to California.

All the ingredients to please fans of westerns are there: bank robberies, casino holdups, saloon brawls, poker games played with eight aces, corrupt sheriffs and gun duels. A good healthy western.

The Holiday Season: Navina (Prince Anwar Shah Road)—12, 3, 6.

This Russian-Swiss joint venture unravels a story based in 1938. The film opens with shots of the Spanish Civil War

and hordes of refugees making their way across the border into France. The scene shifts to a French holiday resort where western capitalists indulge in decadent pleasures, quite indifferent to the sufferings of their neighbours.

The four main characters are played by a Russian, a Frenchman, an American woman and Swiss woman. They belong to an organisation of confused aims and purposes called the International Brigade. Their main object seems to be to get 15 Spanish refugee children safely to Corsica.

Flitting from one incident to another without bothering much about continuity, there are various scenes establishing the decadence of the rich and a lot of talk about Nazis and fascism. And in the finale, there is general massacre and most of them kick the bucket.

The all-Russian cast does more hamming than acting, not to speak of the political pontifications and the appalling quality of dubbing. There must be better ways of making a good point.

Jungle Book: Globe (Lindsay Street, 231769)—12, 3, 5.45, 8.30.

Walt Disney does it again. The feature length animation film, based on Rudyard Kipling's Mowgli stories, was completed in the late '60s, but has been released here only after 15 years. Nevertheless, it is a welcome addition to Disney's contribution to clean-fun cinema.

As always in Disney films, the selection of voices is impeccable. There are catchy tunes, punchy humour and subtle doses of satire.

The children will most definitely enjoy it—provided they haven't become immune to this type of fun, having been bred on a new kind of entertainment. And adults accompanying them, too, will have their share of relaxation—provided, ditto.

RECORDS

FOREIGN

This week's top ten as listed by Melody Maker with last week's placings in brackets:

- (21) You Can't Hurry Love—Phil Collins (Virgin).
- (2) Time—Culture Club (Virgin).
- (7) Our House—Madness (Stiff).
- (-) A Winter's Tale—David Essex (Mercury).
- (4) Save Your Love—Re-

nee and Renato (Hollywood).
6. (12) Peace On Earth Little Drummer Boy—David Bowie and Bing Crosby (RCA).

7. (8) Best Years Of Our Lives—Modern Romance (WEA).

8. (19) The Shakin' Stevens EP—Shakin' Stevens (Epic).

9. (16) Buffalo Girls—Malcolm McLaren (Charisma).

10. (-) Truly—Lionel Ritchie (Motown)

TRAVEL

PLANES

Calcutta—Bangkok—Hong Kong—Tokyo: Calcutta departure, AI316 (2*) at 2210 hours, Calcutta arrival AI307 (3) at 2340.

Calcutta—Bangkok: Calcutta departures, TG312 (1,3,6) at 1345; Calcutta arrivals, TG311 (1,3,6) at 0900

Calcutta—Karachi—Copenhagen: Calcutta departure SK976 (4,7) at 0830, Calcutta arrival SK975 (4,7) at 0710.

Calcutta—London—New York: Calcutta departure, AI103 (2) at 0030

Calcutta—London: Calcutta departure, BA144 (2,5) at 2145, Calcutta arrival BA145 (1,4) at 1350

Calcutta—Delhi: Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 264 (daily) at 2205, IC 401 (daily) at 1040.

Calcutta—Bombay: Departures, IC 176 (daily) at 0940, IC 273 (daily) at 1950, Calcutta arrivals, IC 175 (daily) at 0850, IC 274 (daily) at 1850

Calcutta—Madras: Departures, IC 265 (daily) at 1525, Calcutta arrivals, IC 266 (daily) at 1335.

Calcutta—Gauhati: Departures, IC 249 (daily) at 0600, IC 229 (daily) at 1140; Calcutta arrivals, IC 230 (daily) at 1425, IC 250 (1,2,3,5,6) at 1800, IC 250 (4,7) at 1220

Calcutta—Ranchi—Patna—Lucknow—Delhi: Departure, IC 410 (daily) at 0550; Calcutta arrival, IC 409 (daily) at 1155.

Calcutta—Kathmandu: Departures, IC 247 (2,6) at 1520, IC 247 (1,3,4,5,7) at 1330; Calcutta arrivals, IC 248 (2,6) at 1830, IC 248 (1,3,4,5,7) at 1250.

Calcutta—Dacca: Departure, IC 223 (daily) at 1440; Calcutta arrival, IC 224 (daily) at 1640.

TRAINS

1 Up/2 Down: Delhi Kalka Mail: (Daily) Howrah departure: 1920; Howrah arrival: 0815.

101 Up/102 Down: Rajdhani Express: (Bi-weekly) Howrah

departure (1,5) 1700; Howrah arrival (4,7) 1050.

81 Up and 103 Up/82 Down and 104 Down: Air Conditioned Express: (Tri- and Bi-weekly) Howrah departure (2,3,4,6,7) 0940; Howrah arrival (1,2,3,5,6) 1710

173 Up/174 Down: Himgiri Express: (Tri-weekly) Howrah departure (3,6,7) 0545; Howrah arrival (1,2,5) 2305

43 Up/44 Down: Darjeeling Mail: (daily Sealdah departure 1900 Sealdah arrival: 0845

5 Up/6 Down: Amritsar Mail: (Daily) Howrah departure: 2000 Howrah arrival 0755.

59 Up/60 Down: Kamrup Express: (Daily) Howrah departure 1855 Howrah arrival 0630

2 Up/1 Down: Bombay Mail: (Daily) Howrah departure 1945, Howrah arrival 0805

60 Up/59 Down: Geetanjali Express: Howrah departure (1,2,3,5,6) 1400, Howrah arrival (1,2,4,5,6) 1335

141 Up/142 Down: Coromandel Express: (Daily) Howrah departure 1520 Howrah arrival 1130

3 Up/4 Down: Madras Mail: (Daily) Howrah departure 2000 Howrah arrival 0605

* Denotes days of the week, from Monday (1) to Sunday (7)

THEATRE

BENGALI

16, 18, 20, 22 January: 3, 6.30 pm.

Aghaten: Rangana (153/2A, Acharya Prafulla Chandra Road, 556846).

Written by Biru Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile actor Anup Kumar

Baghini: Minerva Theatre (6 & 6/1 Beadon Street; 554489). Written and directed by Samir Majumdar and adapted from Samaresh Basu's story **Jai Ma Kali Boarding:** Rangmahal (551619)

A hilarious comedy, directed by and starring the veteran comedian Bhanu Banerjee. **Nahabat:** Tapan Theatre (37A & 37B Sadananda Road; 425471).

Directed by Satya Bandhopadhyay, this play is regularly being staged for the past six years and more.

Samadhan: Star (79/3/4 Bidhan Sarani; 551139/4077). Ranjitmall Kankaria directs while Mahendra Gupta acts in the social drama.

Sreeman Sreemati: Pratap Manch (Acharya Prafulla Chandra Road).

Directed and acted by Gyanesh Mukherjee, with leading artists Nilima Das, Soma and Basabi Nandy. A Chaturmukh presentation. **Sreemati Bhayankari**: Bijon Theatre (5A R R Kishen Street, 558402). A Theatre Unit production, in which the star attraction is the famous comedian Rabi Ghose, who acts as well as directs.

TV

CALCUTTA

16 January
5 15 pm Feature film in Hindi (relayed from Delhi)
6 30 Sankshipta Sanvad
6 32 Saptahiki
6 45 Feature film (contd)
8 00 News in Bengali
8 10 Health Hints
17 January
6 32 pm Sankshipta Sanvad
6 34 Chiching Phank (programme for children)
7 00 Bijan Prasange
7 30 Sahitya Sanskriti (literary and cultural programme)
8 00 News in Bengali
8 10 Sanvad Prabaha (News Round Up)
18 January
6 32 pm Sankshipta Sanvad
6 34 Harekarakamba (programme for children)
7 00 P'ay in Bengali—Jai Jagannath (concluding part)

8 00 News in Bengali
8 10 Gutar by Uma Sankar Sen
19 January
6 32 pm Sankshipta Sanvad
6 34 Pallikatha (programme for rural areas)
7 00 English film serial
7 30 Drishtikone
8 00 News in Bengali
8 10 Ektu Bhebe Dekhun
8 15 Darshaker Darbare (viewers forum queries and complaints)
20 January
6 32 pm Sankshipta Sanvad
6 34 Industrial programme—Discussion Why to join Trade Union
6 50 Ghare Baire
7 15 Chitramala (film songs)
8 00 News in Bengali
8 10 Folk songs by Harekrishna Das
21 January
6 32 pm Sankshipta Sanvad
6 34 Children's film in Hindi
7 30 Sports Round Up
8 00 News in Bengali
8 10 Rabindrasangeet by Nilima Sen
22 January
5 15 pm Sankshipta Sanvad
5 19 Tagore's dance drama SHYAMA presented by students of Pathabhavan (Shanti Niketan)
6 20 English feature film
8 00 News in Bengali
8 10 Feature film (FD)

Note: The National Network Programmes will be telecast daily from 8.30 pm to 10 pm.

DHAKA

The Dhaka Television programme schedule was not available at the time of going to press so we are unable to supply the necessary information.

SPECIAL EVENTS

16 January: 9 am to 8 pm.
Last day of Sri Aurobindo Institute of Culture's 8th Annual Exhibition of Ashram products handicrafts and furniture. Special attraction is the display-cum-sales of religious and children's books and literature.
At Lakshmi's House 3 Regent Park
16 January 6.30 pm
A hilarious comedy Sundari Lo Sundari produced by Rajanigandha. Leading artists are Chinmoy Roy, Ashim Kumar, Nimu Bhowmick, Sumita Sanyal and Santwana Bose. Directed by Chinmoy Roy.
At Jogesh Mimes S P Mukherjee Road 460746
16, 20, 22 January 3, 6.30 pm.
Duti Pata Ekti Kuri—a play adapted from the famous story by Mukraaj Anand. Drama direction is by Paresh Ghosh.
At Sujata Sadan Hazra Road
16 January: 10.30 am.
LPT presents puppet drama

Birpurush
At Bijon Theatre 5A R R Kishen Street 558402
18-19 January

British Council presents Shaws Candida by members of the National Theatre. (At Kalamandir 48 Shakespeare Sarani 449086)
19 January: 6.30 pm.

Sayak presents Sadhusanga. Directed by Meghnad Bhattacharya.

At Bijon Theatre 5A R R Kishen Street 558402
20 January: 6.30 pm.

Nrityakala presents Tagore's dance drama *Chitrangada* with leading artists Balakrishna Menon and Eva Chakraborty in dance and Dwijen Mukherjee and Purba Dam in vocals. Narration Santwana Choudhury.

At Rabindrasadan, Cathedral Road 449937

21-24 January

For all those who are listless, bored or in search of adventure—the Technology Student's Gymkhana of IIT Kharagpur announces Spring Fest '83.

The agenda includes competitions in fine arts, photography, music (both eastern and western), dramatics, debates, dumb charades and many more events promising a rejuvenating spring. Along with all the fun and games, there will be a sarod performance by Ustad Amjad Ali Khan, on the 22nd.

Accommodating you will be entirely IIT Kharagpur's pleasure.

22-23 January

Brian Friel's new play *Faith Healer* by the members of National Theatre and presented by British Council. (At Kalamandir 48 Shakespeare Sarani 449086)

22, 23, 24, 25 January

Two whole nights and two whole evenings of Indian classical music and dance for the Dover Lane Music Conference.

Participants include Ravi Shankar, Ali Akbar Khan, Vilayat Khan, Nikhil Banerjee, Bhimsen Joshi, Naina Devi, Parveen Sultana, Sonal Mansingh, Chetna Jalan, Zakir Hussain and Sabir Khan.

At 40, Hindusthan Park 476678/5363 461062

23 January: 10 am.

On the eve of the silver jubilee celebrations of Ramkrishna Mission Residential School Narendrapur, Saraswata Sammelan presents dance recitals, choir songs and Tagore's dance-drama *Basabdutta*.

At Gyanmanch 11 Pretoria Street



A scene from Saraswata Sammelan's *Basabdutta*

RAINBOW / World in Colour

Photographs: AP



Charlene Tilton, a star of the television serial, Dallas, gets some extra glitter: she has been named national youth chairman for Easter Seals. Tilton lends her glamour to a good cause by encouraging young people to help the handicapped, a cause she has been supporting ever since she hit her teens.



About 5,000 teenagers from all over Poland flock and spend six days there lending their ears to 30 hours of first public appearance before this large audience of Polish punk and hippie groups—the former of which are known for their aggressiveness and habits.

During the 65th anniversary celebrations to mark the Russian Revolution, Soviet armour and missiles were paraded in Moscow. This was the last such parade attended by a man who died in the same week.





ocked to Jarocin, Poznan, to
ard rock groups making their
nce. The crowd included
' which are scorned in Poland

ark the Great October
paraded through Red Square,
led by the late Leonid Brezhnev



Prince William, the six months old son of Prince Charles and Princess Diana, posed for his first public picture session at Kensington Palace, London, in late December. And he was at his best behaviour, winning ai hearts present by his gurgling and generous smiles through the 20 minutes session. The session was in Di's white and pink study, overlooking the Kensington Palace gardens. And the Princess wore red—a sailor suit—to contrast with the sedate Prince Charles' plain lounge suit.

MARKINGS

Garbage

WHERE there's garbage there's always ire. Imagine then what happens to a garbage van during rush hour in Calcutta. One such vehicle, thundering its way through busy thoroughfares every morning in south Calcutta is keenly sought by minibus drivers for a very simple reason. They possess a right of way over all other traffic.



Apparently, policemen at each traffic intersection give these roaring, smelly machines preference over everything else on wheels. It seems that they draw the line between duty and good health—the overpowering fumes from the garbage vans have the reputation of being powerful sedative drugs—and wave them on in a great hurry.

Calling Names

THE other day a young lady was crossing the road at the Gariahat junction. While doing so, she heard someone repeatedly calling her by her name. She felt embarrassed as it was a male voice calling her at such a crowded place. After crossing, she looked back and was amazed to find a policeman asking a mini bus to move along as it was obstructing traffic.

As we can see, having a name like Mini, lends itself to a pass.

Maid To Order

A housewife, who is also a noted Bengali novelist and short story writer known for her witty sardonic prose had a tiresome and unique experience to report. Exasperated by the non-availability of maidservants to look after her aged mother, she advertised in a vernacular daily. Resigned to the notion that fulltime maidservants were a vanishing tribe, she expected a lukewarm response. However, about 300 maidservants turned up at her south Calcutta residence. Our novelist friend was taken aback. Attending to her daily chores, attending to her profession and now attending to "interviewing" the legion of maidservants was the last straw. As all the applicants vociferously staked their claims to the coveted post, our novelist friend has adopted a novel technique of a "hire and fire" system whereby every maidservant was to be given a

fair trial and would be fired without notice if found unfit. Accordingly a list of these maidservants was drawn up. When this correspondent enquired last the "hire and fire" was still in progress.

Associated with this tale is a friend of our novelist, a teacher in a local school. Renowned in her south Calcutta locality as an indefatigable, efficient and effervescent housewife with a matching quick temper when the situation demanded, she was also in dire need of a maidservant. Accordingly, she requested our novelist friend to send a couple of her applicants to her residence. Two turned up promptly and strangely enough, one of them coaxed our friend to be inducted with her long tales of despair and deprivation. Recalls our friend: "She just walked in." To her utter surprise the new maidservant walked about in the house

with the airs of a guardian. She worked little, rinsed a shirt in the water for four hours, dozed all day on the sofa and paid little heed to her chores. After two days, our friend suspected dubious intentions and ordered her to leave. But she insisted on having the day's midday meal, the long siesta on the sofa, the evening tea. A meal and a nap after, she finally wilted under our friend's verbal vituperations and departed.

Quips our friend's son: "I never guessed that working women could be so naive as to let in a complete stranger into house without proper scrutiny. After this people will call our home 'Adarsh Hinda Hotel'. To which our friend counters: "How could I have known about her petulance?" Colleagues took a serious view of the incident because it happened when the head of the family was out of town.



Illustrations: Debashish Deb

EATING OUT / Downtown dhabas—I: Onkar

A SPICY FLAVOUR

Down-to-earth *tarka* and *roti*—one can't expect anything better to satisfy a healthy appetite

THE institution of the urbanised *dhaba* is a curious recent development in Calcutta, one that goes to show that the city is quite a bit ready for the rough and ready kind of service and fare that these places are characterised by. In reality the only similarity these citified places retain is a certain rusticity of taste, but otherwise, they aspire to restaurantship, with tables, chairs, menus, service counter, bills at table, the final *soufflé*-filled plate cleverly awaiting the tip, and most important of all—a thoroughly centralized location.

Onkar's of 21 Ho Chi Minh Sarani, probably likes to imagine that they are beyond *dhabadom*, especially because they have tried to incorporate a fair range of food far above the ken of highwayside chicken chunks and *chapatis*, but the patrons are generally a hearty lot, who savour the not-too-sophisticated surroundings, as much as they do

the food.

Before we go on the standard non-vegetarian specialities, what does set Onkar apart from ever so many other places which serve north Indian food is the range of vegetarian dishes. I know of very few places, for one thing, who serve bitter gourd—*karela* in any form, probably because it is not the kind of thing the clientele would care for. And even recently, when a top class chef from a leading hotel was in town and wanted to prepare an exotic *karela* dish, the request was met icily by the set of people sponsoring his cooking demonstration!

However, Onkar's do serve it, as they do a range of other vegetables like ladies fingers, rieged gourd—*jhinga*, *tinda*, a good *rajma* dish (that's getting into lentils of course) and a couple of styles of brinjal—all of these costing between Rs 2 and Rs 4 a plate. The brinjal *bhartha* has quite a kick in it, though one

would prefer the more delicate homemade tomato flavours that some Punjabi friends make. Another way in which the brinjal is prepared is in "roast" form, something I have not come across anywhere else.

There is a range of breads to choose from, the *tandoori roti* coming at 70 paise each, *parathas*, *kulcha* and *naan* costing a rupee each, while a substantial *aloo paratha* is Rs 1.50 and a *keema paratha* Rs 2. The *aloo paratha* has a nice innocuous taste which is welcome when all the other flavours are on the overstated side, very spicy and not at all subtle. But if an appetite is what you wish to satisfy, this is the place to get your teeth into a nine rupee worth half chicken *tandoori*. Then again, you could always avoid the spice by going in for a gravied roast chicken at Rs 12. And if it is chicken you must have, then it is done in a number of ways—fried, steamed,

bharthaed, *tarkaed*, *masalaed*, *kormaed*, *saag* and of course *butter-masalaed*. All of these preparations for Rs 6.50. For much less, there is a chicken liver curried dish at Rs 3.50, but then mutton preparations can also be had in a cheaper range, *kasa mutton* at Rs 3.50, (not anything like Dreamland's *kasha mangsho*), while a new preparation called mutton liver *saag* costs Rs 3.50 and fish preparations are between Rs 2 and Rs 5 a plate.

There's even rolls (Rs 2 to Rs 3) and sandwiches (Rs 1.40 to Rs 2) here, but the thing they never go wrong in is *dahi*, which is priced at Rs 1.50 a plate. What is disappointing is to pay as much as Rs 1.30 for a three-quarter glass of "special" tea, which has absolutely no zing in it. Perhaps I shouldn't really have been expecting a one-for-the-road variety!





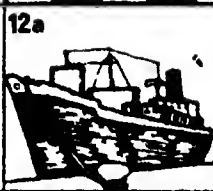
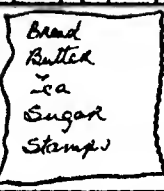
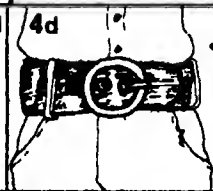

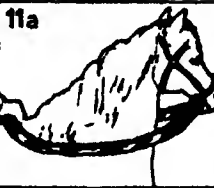
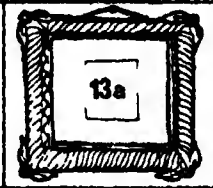
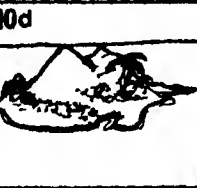

Verdict—overt taste. But good value for money. Excellently located.

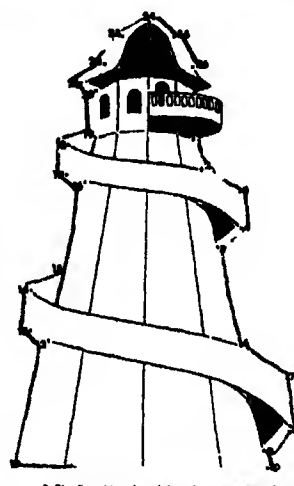
Rita Bhimani



Illustration: Sujata Ganguly

WONDERLAND

1a 	PICTUREWORD				1c 																																																																																															
5a 11.xi.1918	1	2A	3	4B	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
6a 	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100								
8a 	12a 	9d 	4d 	7d 																																																																																																
11a 	13a 	10d 	7d 																																																																																																	



2. The first thing they did on the pier was to climb up lots of steps inside a tower and then set off down to the bottom again on mats. Join the dots from 1 to 26 to see the train. Do you know what it's called?

• Think Fast! Spell out the smallest number possible using any letters of the alphabet from d to n inclusive. Answer in 30 seconds

The smallest number possible is nine

SOLUTIONS

Across: 1 Plate 5 Date 6 Lasso 8 Brother 11 Reins 12 Ship 13 Frame
Down: 1 Palm 2 Australia 3 Ballerina 4 Belt 7 Otter 9 List 10 Isle



12) Zebras A and D were exactly the same. Zebra B had a larger white stripe and zebra C had no stripes on one leg

ANSWERS

2. Can you say which two zebras are exactly the same and then say how the others are different?

Junior Whirl

by Hal Kaufman



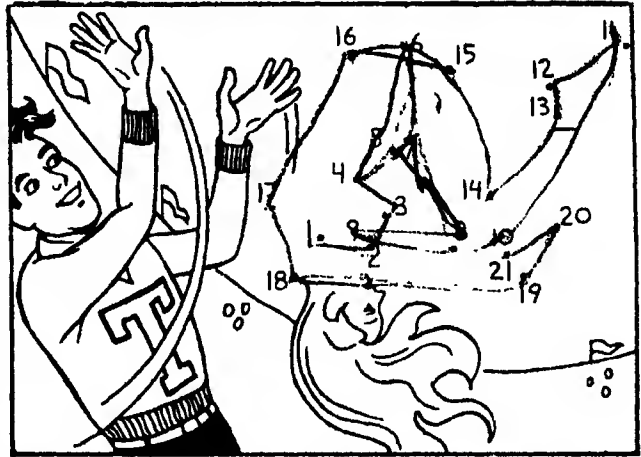
MATH-MAGIC TO PONDER

Invite a friend to open a book to a page at random and to select one of the first nine words in the first nine lines. Have your friend multiply the page number by 10, add 25, add the number of the line, multiply by 10 again, and add the position of the word in the line (one to nine).

Now, given the result of this computation, subtract 250 and you will have from left to right the page, the line and the number of the word.

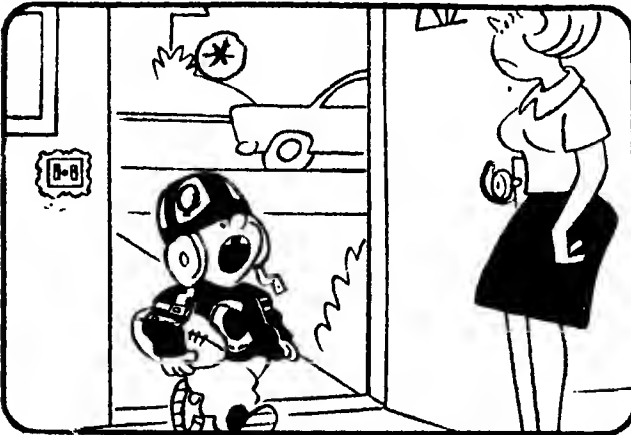
Give it a try.

● **NAME GAME!** "I have two three-letter words among consecutive letters of my name," said the SPARROW. "Indeed, I have four such words in my name," said the ANTEATER. Can you find the three-letter words?
Tennessee, Arkansas, New Mexico and Arizona

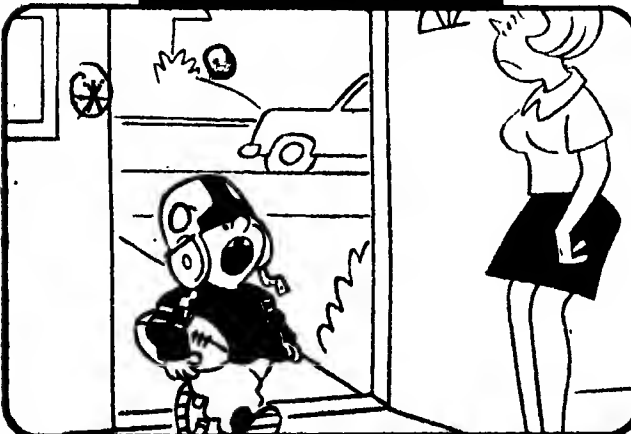


CHEERS HOW! What can you draw to complete the cheerleading scene above: To find out, add lines 1, 2, 3, etc.

● **Ark-tive Duty!** What had eight arms and sailed with Noah? The ark-topus. What kind of medicine did Noah practice? Ark-upuncture. Where did Noah land in Mexico? In Ark-apulco.



HOCUS-FOCUS



CAN YOU TRUST YOUR EYES? There are at least six differences in drawing details between top and bottom panels. How quickly can you find them? Check answers with those below.

Differences: 1. Switch in window; 2. Hornet in different; 3. Hornet in different; 4. Car in different; 5. Diagram in missing; 6. Shift in interior.



ON THE NOSE! Just add the following colors neatly to enhance an amusing scene: 1—Red. 2—Lt. blue. 3—Yellow. 4—Lt. brown. 5—Flesh tones. 6—Lt. green. 7—Dk. brown. 8—Dk. green.

SPELLBINDER

SCORE 10 points for using all the letters in the word below to form two complete words:

HUMORIST

THEN score 2 points each for all words of four letters or more found among the letters.

Try to score at least 50 points.

Possible anagram: Mushi, rat.

QUIZ / Neil O'Brien



Sanjay Mehta, Calcutta-13, and Dibyadut Ray, Calcutta 59, have both asked for information on the Bermuda Triangle. This is a stretch of the

Atlantic Ocean bounded by Bermuda, Florida and Puerto Rico. It is also known as 'the Triangle of Death, the 'Magic Rhombus,' 'the Hoodoo Sea' and 'the Graveyard of the Atlantic'. The area is thought to have been responsible for the mysterious disappearance of more than 1000 people and over 100 aeroplanes over the last 30-35 years.

Although the triangle lies in one of the most frequented parts of the Atlantic, ships, boats and aeroplanes have, it is said, disappeared here without leaving the slightest trace of their fate. Radio messages from pilots stating they cannot see land and do not know where they are, have been followed by silence and their inevitable disappearance. Planes and ships in search for missing craft have themselves disappeared.

There are various theories: a hole in the sea of sky; alien civilizations; fireballs that explode and destroy ships and aeroplanes; kidnapping by extra-terrestrial beings using

spacecraft; sudden and giant tidal waves cause by earthquakes; attacks by sea monsters; a passage into a fourth dimension; a gap in time that shifts pilots, sailors and vessels into the future—or the past; electrical interaction between the sea and sky in what may be an exceptionally magnetic area of the earth; the periodic production of unknown chemical compounds that annihilate the will and the senses; a kind of oceanic metabolism that gives rise to chemical reaction of an unknown organic decomposition. And so it goes on. We do not yet know whether the answer to the enigma of the Bermuda Triangle lies in one of these fantastic theories—or does the answer lie in the love that mankind has for mysteries; the will to believe and the wrong interpretation that has been put upon inaccurate facts.

S. Ramalingam writes on a quiz happening: "Quizzes are no longer the prerogative of club lawns. Even offices have become regular makeshift venues. The local Implementation Committee of Calcutta L.N.O. (S.B.I.) held an intra-office quiz, competed by Subrata Sirkar and Avijit Sanyal. Six teams qualified for the finals, and were categorised alphabetically. Each team had SBI employees from different departments (Credit Appraisal, H.R.O., D.A.C., to name a few). The quiz-

masters had a variety of questions, ranging from what is a Portuguese man-of-war to the origin of the word 'denim', which were all answered 'bang on the dot', to successfully claim "Bankers by day, Quizzers by night". To encourage audience participation there were direct questions to the audience (quizzmasters, please note). H.K. Gandhi, S.K. Dutta and S. Roy were the winning trio by a slender margin of 1 point, with other teams close on their heels.

Tawfiq Ur Rahman, Calcutta: 17, would like to have information on the origin of badminton. This sport derives its name from the seat of the Duke of Beaufort at Badminton in Gloucestershire, England, where the game is supposed to have evolved about 1870 from the ancient children's game of battledore and shuttlecock. From the outset it gained popularity with army officers who took it to India and played it out of doors.

The first rules were drawn up in Poona (in fact 'Poona' was an early name for Badminton) in the 1870's, and these were used by the several groups who adopted the game at English sea-side resorts, shortly to be followed by some of the London suburbs.

QUESTIONS

- 1 Who wrote *Kagaz, Te Karwas*? (Indranil Dutta, Burdwan)
- 2 Which married couples have won the Nobel Prize in the same subject? (Ruza Nasreen, Calcutta-14, and Ashad Siddique, Calcutta-56)
- 3 Who was the Desert Fox? (Amit Sankar, Calcutta-35)
- 4 What is the full form of MIO? (Pradeep Panigrahi, Balasore)
- 5 If 'Mademoiselle' is the French title for an unmarried woman, what is the title for an unmarried man? (Jamkhomang Smitte, Calcutta-14)
- 6 Till the 1982 Asian Games, which country had won the most medals? (Jasjit Singh Sethi, Kalimpong)
- 7 What is a Mae West? (Rongon Neogi, Calcutta-19)
- 8 What is a small country villa in Russia called? (Santanu Ghosh, Belurmath)
- 9 What is the art of clipping shrubs into ornamental shapes? (Ananya Roy, Calcutta-53)
- 10 Who was the first person to swim the English Channel? (Arun De, Alipurduar)

ANSWERS

- 1 Amrita Pritam
 - 2 Pierre and Marie Curie, Physics (1903).
 - 3 Erwin Rommel.
 - 4 Mikoyan and Gurevich, the original designers.
 - 5 Monsieur. Also for a married man.
 - 6 Japan—1097 medals. (Add the 153 won in Asia '82 and their total rises to 1250 medals).
 - 7 An inflated life-jacket, named after the American film actress noted for her large bust.
 - 8 A dacha.
 - 9 Topiary.
 - 10 Matthew Webb.
- * (Indicates answer given by person sending in the question)

Inner Eye

NEXT SEVEN DAYS

FROM JANUARY 16 TO JANUARY 22



ARIES

March 21—April 20

Be prepared for a rough ride this week, especially if your life has been going smooth for the past few days. Guard against frauds and unfaithful friends. Look after the welfare of the family. Expensive travel is foreseen.



LEO

July 24—Aug 23

A risky time ahead, so exercise caution in all you do. Avoid unnecessary quarrels and arguments that lead to unhappy situations. Be prepared for delays and obstacles from among the family members that may hinder progress.



AQUARIUS

Nov 23—Dec 22

You can look forward to meeting a few important people this week, specially regarding artistic and intellectual pursuits. Your resourcefulness and intuition will win a lot of praise. A change of place is likely.



AURUS

April 21—May 21

Be rational in your dealings with elderly relatives and colleagues, and be circumspect particularly in your professional field. There is enough to see you through the week, which is indicated to be a happy and prosperous one.



IRGO

Aug 24—Sep 23

Exploit all opportunities that come your way this week, and put in a lot of hard work. Use your discretion in business projects and there will be tremendous achievement. There is praise in store for you from friends and relatives.



APRICORN

Dec 23—Jan 20

Concentrate on business this week and consciously avoid extravagant activities. The domestic scene is happy on the whole. Gains from property matters are well signified. Start saving up. Look after the welfare of your family.



EMINI

May 2—June 21

There will be progress in all your affairs this week, but the progress will be gradual, so there is no need to worry if there are delays and interruptions. Be patient and tactful. Make new friends. Your long cherished plans will materialise soon.



IBRA

Sep 24—Oct 23

This week is adverse for business, financial affairs, agreements and legal matters. Beware of deception in all fields. Conserve your resources and save as much as you can for the days ahead. Try to enlist the help of friends.



QUARIUS

Jan 21—Feb 20

There is progress in everything you do this week, so make hay while the sun shines well. Romance is going to set in your life. Make useful contacts and employ resourcefulness in whatever you do. Also be very patient.



ANCER

June 22—July 23

A week of mixed fortunes. Minor difficulties in business and financial matters may hassle you, but there are better things to look forward to. There is a possibility of a love affair and greater happiness in the domestic scene.



CORPIO

Oct 24—Nov 22

There are bright chances of romance cropping up this week, but you have to be very cautious in the affair and also in your professional field. You might have to travel too for some business deal, and you can be sure of success.



ISCES

Feb 21—March 20

The going will be great this week, with the financial and business achievements that are pre-
saged for you. There will be steady progress in all directions. Try not to worry over small things and avoid activities that lead to overspending.

BIRTHDAYS

January 16

The forthcoming months are very bright for you. Financial and social activities improve. 1983 will prove to be a well established year. Make new friends, who are bound to help you in all ventures.

January 17

There are all possibilities of gain, particularly towards the middle of the year. Health improves, and general fortune too. This year will be better than the last. There will be auspicious expenditures among the family members.

January 18

Your financial and social status improve significantly. There will be monetary benefits through business transactions. Last year's difficulties and debts will gradually ease up.

January 19

This will be an exceptionally happy year for you. A whole lot of unexpected surprises await you. Financially too, there are plenty of benefits lined up. The time is ideal for property deals and transactions.

January 20

From March onwards, this year will prove to be a very prosperous one. Maximum benefits come forth in May and June. September or November will bring in financial gains. You might have to travel.

January 21

You can look forward to meeting people who will help in business deals. Try to be in the good books of the people concerned. There is a possibility of a love affair ahead.

January 22

Exploit all chances that come your way, regarding business, finance or social affairs. Take care in exercising your tact and resourcefulness in all deals and agreements.

SUGGESTIONS

LUCKY NUMBER AND COLOURS

DAY	SUGGESTION	DATE	NUMBER	COLOR
SUNDAY	ENTERTAINMENT	JANUARY 16	2	BLUE
MONDAY	DOMESTIC AFFAIRS	JANUARY 17	3	RED
TUESDAY	SHOPPING	JANUARY 18	6	GREY
WEDNESDAY	BUSINESS AFFAIRS	JANUARY 19	8	YELLOW
THURSDAY	TRAVEL	JANUARY 20	1	BLACK
FRIDAY	ROMANCE	JANUARY 21	4	GREEN
SATURDAY	SPORT	JANUARY 22	9	ASH GREY

M.B. RAMAN

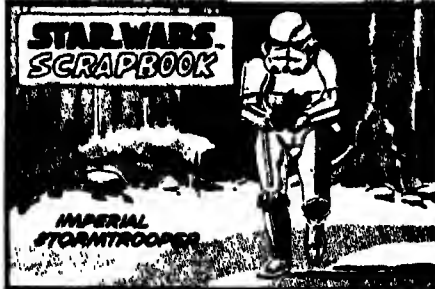


WELL, JUGHEAD, YOU COULD DISGUISE YOURSELF...



STAR WARS

Written by LARCHIE GOODWIN
 Drawn by AL WILLIAMSON



Information dredged by Artoo-Detoo from one of the battle-torn Mon Calamari ship's computers leads the *Millennium Falcon* to...

DALLUS!
 TERRIFIC
 LITTLE PLANET
 ...IF YOU LIKE
 BLINDING RAIN
 AND MIST!



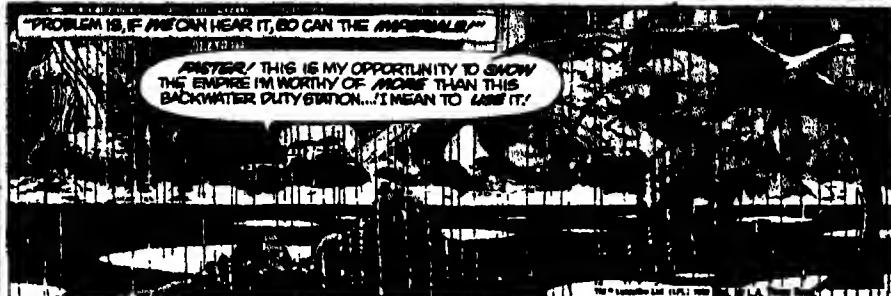
HAN SOLO, WE
 NEARLY
 COLLIDED
 WITH AN
 IMPERIAL
 FORT!

CALM HER
 MAJESTY, LIKE.
 FIRST THING A
 GOOD BRAGGLER
 LEARNS IS
 NEARLY DOESN'T
 COUNT!



WHAT DOES COUNT IS THAT CHEWBACCA
 JUST PICKED UP A *CRUSTACEAN* BEACON
 AMID ALL THE LOCAL ATMOSPHERIC
 STATIC!

GOTTA BE
 THOSE *ARMORE*
 PODS ARTOO
 DISCOVERED
 WERE
 LAUNCHED...



"PROBLEM IS, IF *HE* CAN HEAR IT, SO CAN THE *IMPERIALS*!"

ARTOO! THIS IS MY OPPORTUNITY TO SHOW
 THE EMPIRE I'M WORTHY OF MORE THAN THIS
 BACKWATER DUTY STATION... I MEAN TO *LOSE* IT!

MANDRAKE

By Lee Falk



WHAT PRINCE NASDAQ AND HIS PILOT THINK IS HAPPENING.

??

HOG! HOW DARE YOU
 INSULT OUR LADIES!

??

OINK
 OINK



WHAT REALLY HAPPENS! MANDRAKE'S MIGHTY MAGIC!

??

HOG! HOW DARE YOU
 INSULT OUR LADIES!

??

OINK
 OINK



I KNOW THE PRINCE
 ACTED BADLY, BUT HE
 IS POWERFUL. YOU
 MADE A BAD ENEMY.

HE WON'T BE
 THE FIRST,
 MR. CHASE.
 GET HIM OUT
 OF OUR
 SIGHT!



I'VE NEVER SEEN YOU
 SO ANGRY, MANDRAKE.

THAT ARROGANT
 MONSTER TRIED
 TO BUY NARDA
 AND KARMA.

RELAX.
 WE'LL
 NEVER
 SEE HIM
 AGAIN.

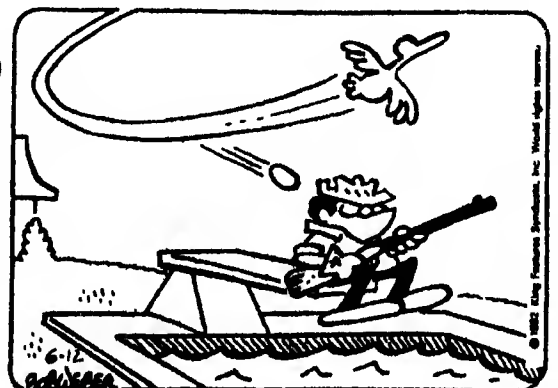
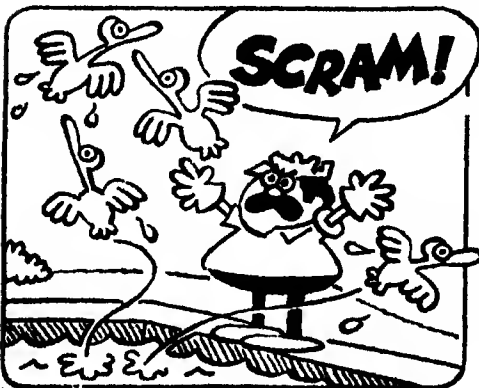
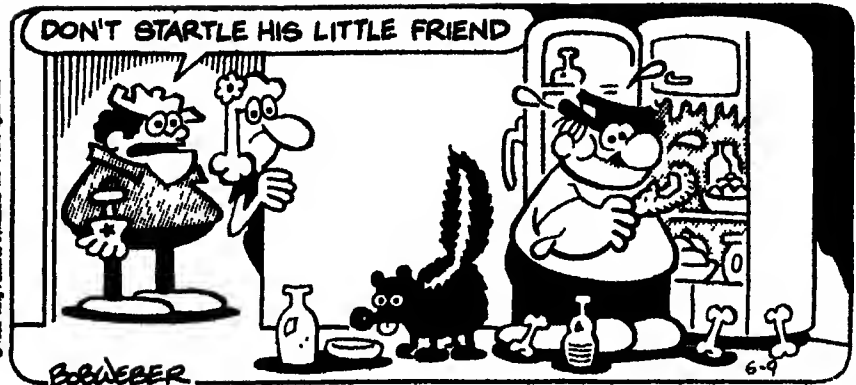
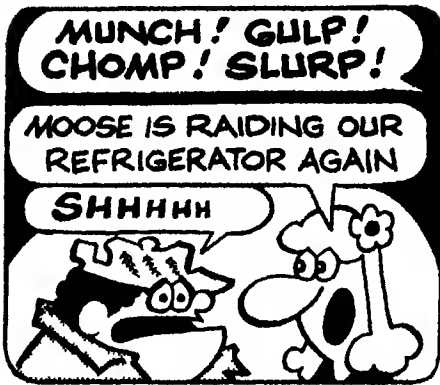
DON'T BE
 TOO SURE.

5-16

CONT'D

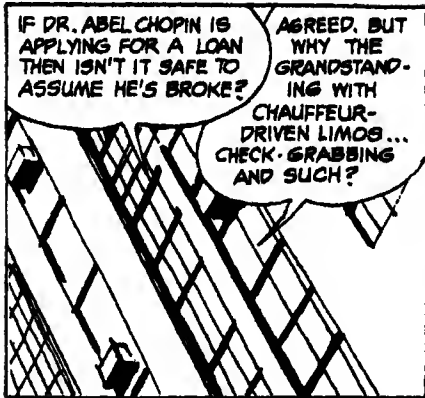
MOOSE MILLER

By Bob Weber



DR. KILDARE

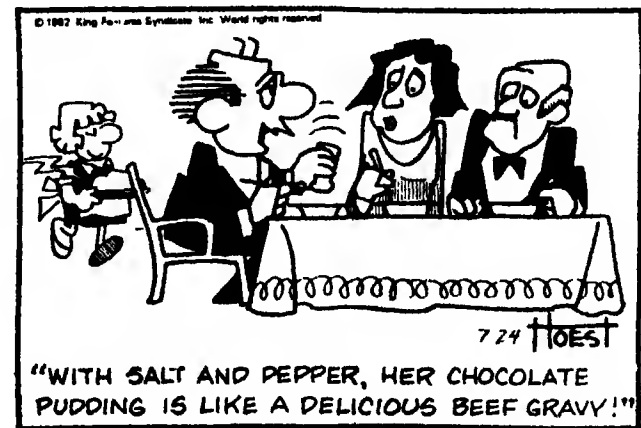
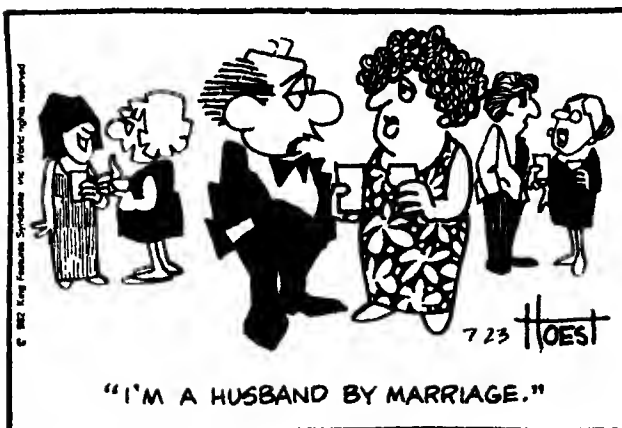
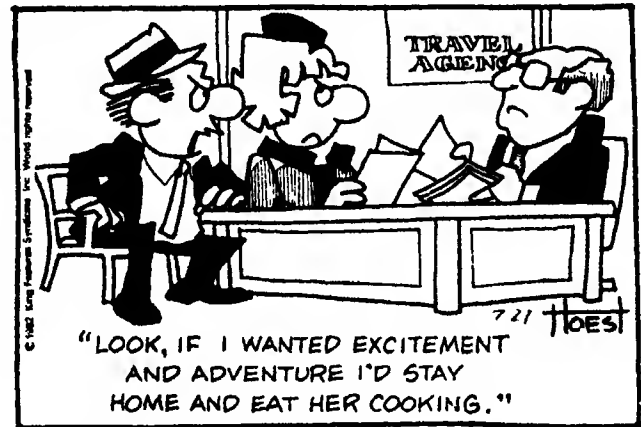
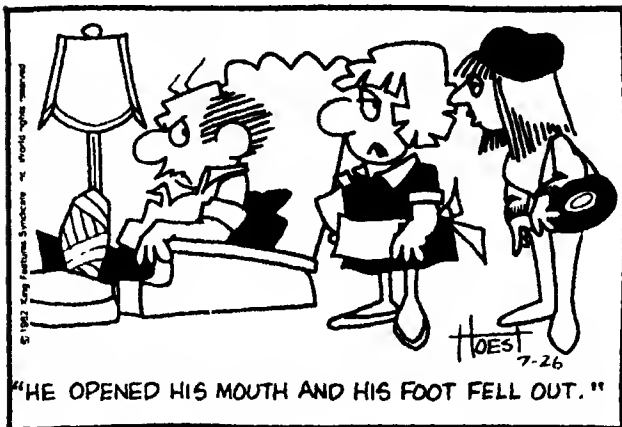
By Ken Balc



AGREED, BUT WHY THE GRANDSTANDING WITH CHAUFFEUR-DRIVEN LIMOS... CHECK-GRABBING AND SUCH?



THE LOCKHORNS



TALKING SHOP / Hastings House

IN REMEMBRANCE OF TIMES PAST

The building which launched a thousand myths is the hub of inspired activity today

IT is Christmas eve. The city drowns itself in midnight revelry; but the country house of Warren Hastings, the first British Governor General of Bengal, stands silhouetted in the moon-blanching night—silent, bare, majestic. Suddenly, the stillness of the night is shattered by a clatter of horse hooves. The pallid moon and a lonely owl are the only witnesses to a shadowy figure who alights from his phaeton and mounts the steps—his bearing arrogant, but his face furrowed with deep despair.

Do I hear the reader smirking in disbelief? Yet, believe it or not, Hastings House (Alipore) is one building around which countless myths have been woven. Warren Hastings is said to have departed for England leaving behind certain vital documents, the lack of which proved fatal during the famous impeachment trials. He died a brokenhearted man, unable to prove his innocence, only to haunt his country house on Christmas eve, in search of those lost papers.

Built in 1776, by Hastings himself, the country seat of the first British Governor General of Bengal by the Regulating Act of 1774, is today "The Institute of Education for Women". The National Library grounds and Hastings House, today separated by various roads and buildings, were originally part of a single estate (then known as Hastings Alipore estate), with the Belvedere building being the office of the Governor General. Historical records show that Hastings took great care and pride to compose the house and grounds as a pleasure seat fit for the supreme head of Bengal presidency. Its walls were covered inside and out with true *Madras chunam*, the secret of whose manufacture has now been lost. The garden, little of which remains today, was a home of exotic trees, flowers, birds and horses. It is interesting to note what a contemporary has to say about the building: 'Tis a pretty toy but very small tho' airy and lofty. These milk white buildings with smooth shiny surfaces utterly blind

one....." Tomson and Turner who combined to buy the house for 27,000 sicca rupees after Hastings had sailed for England, called it "that beautiful model of architecture which introduced into Bengal an improvement till then unknown and stands an elegant, original and lasting monument of public spirit.....".

Few had dreamt that the raw young boy of fifteen who landed in India as a mere clerk of the East India Company would one day rise to the position of Governor General of Bengal and lay the foundations of the mighty British empire in India. But had this remarkable man himself envisaged that his beloved pleasure grounds would remain cursed for generations to come? Ironically enough, the house has been perpetually linked with misfortune and tragedy. Not all stories connected with it are fantasies. Charles (Hastings' second son) was mysteriously drowned in a well within the grounds along with his nurse. Hastings and his wife Marian had expressed their unwillingness to take John (they youngest) along with them to England, since he was dark-complexioned. John remained in Calcutta only to be brutally murdered in his father's house. Historians have found the vault where Julius Imhoff (Hastings' stepson) lies buried in this compound. Old residents of the house ascertain that during the earlier part of this century, the huge afforested grounds were a haunt of anti-socials and it was their activities at night which gave rise to stories of Hastings House being a haunted building.

As the building stands today, it is without trace of its eerie past. Huge and columnar, bounded by a well-laid garden, it serves as a class room for B.Ed students. The magnificent *Naach Ghar* with its polished wooden floors is the college library. Its original decorations have been stripped but the sparkling chandeliers remain—reminding us of the resplendent British past—when the supreme head of the East India Company sat with his peers, his



Warren Hastings, his wife and her Indian maid



Hastings House as it is today

turbaned attendants moving with *albolas* and the floors ringing to the sound of *ghungroos*.

Leaning from the window-sill of his living room, Hastings had the privilege of watching the canal from the Ganges bisecting his grounds. Lord Hastings used it as a boating resort. Now the underground connection between it and Adi-Ganga has dried up. Today the geography laboratory (for that is its present use) gives a view of a dry gorge, separating Biharilal College and Hastings House. The Guest House of the Governor General, and architectural miniature of the main building, situated at the very end of the compound is the Junior Basic section of a girls' school.

The new building of the school is situated within a few yards of the old guest house. A recent construction is the College for Physical Training. What was once the home of huge Sal and Segun trees is now a lush green field, but the old Banyan

tree remains (under which Hastings is said to have alighted from his phaeton)—and with it an old owl, overlooking the frivolity of the B.Ed students.

According to the present principal, Mrs Shanti Dutt, Hastings House was converted to the Institute of Education for Women in 1954 largely due to the vision of D. M. Sen and Bidhan Chandra Roy. The Institute which celebrated its silver jubilee in 1980, has an unique record of churning out a steady stream of intelligent and responsible teachers for our schools. Mrs Shanti Dutta attributes the success of the Institute "to a healthy student-teacher relationship, and active participation of students in every sphere of college management."

Ghosts and spirits, if they exist, stand a very poor chance of survival in the Hastings compound today. The grounds are used almost round the year for annual sports meets, exhibitions and open air cultural

programmes. The All India School Science Exhibition Committee chose Hastings House as their venue. Jiddu Krishnamurti found the serenity and beauty of the compounds ideal for his recent lectures on theosophy. When questioned on how she has been able to maintain such a large compound so successfully, Mrs Dutta retorts: "It is no easy task. Besides the onslaught of local boys, there are inconsiderate occupants of multistoried buildings who think nothing of coming for an evening stroll, picking flowers, and furrowing prams into well-mowed lawns."

Christmas eve approaches but Hastings House stands serene in the sunbleached noon of a Calcutta winter. Its fields ring with the laughter of school girls and their teachers-to-be.

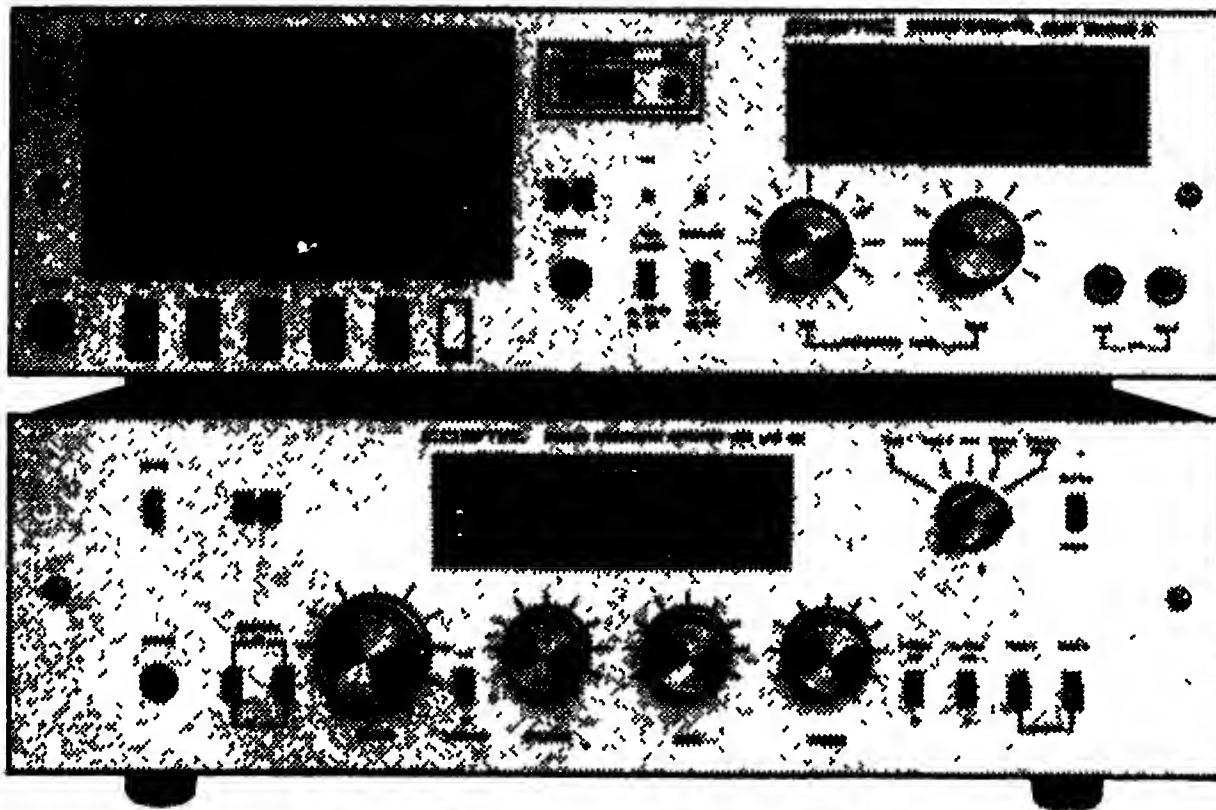
Will the eerie horseman ride again? Only the sage owl knows.

Nandini Bose

CALCUTTA / Jayanta Sett



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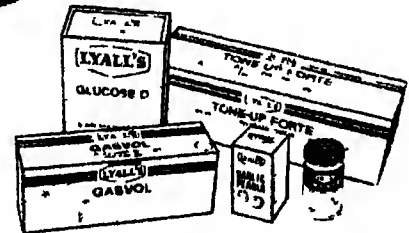
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Lyall's Sweet Mango Chutney (sliced)
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Lyall's Mixed Fruit Jam



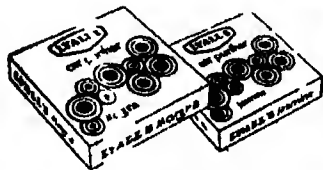
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Post Mortem

Getting High

With reference to THE TELEGRAPH Colour Magazine (23 Jan), on page 18, Markings, there is a feature entitled 'Getting High,' by an anonymous 'correspondent.'

I would like to point out, and object on the grounds that firstly, the story is secondhand; via a waiter who is trained to take orders for tea, etc, and not to interpret situations for incognito pressmen. Which may explain why the article is incorrect and its details untrue.

If the 'correspondent' wished to enquire into the circumstances of the swimming party, he had only to come and ask—but he preferred the dangerous path of fantasy and speculation. The facts are very different.

The children he saw were not to be 'adopted' or taken anywhere. The 'couple' was not a married couple; one is engaged to an Indian national.

The destitutes' manners were impeccable (contrary to the behaviour depicted in the illustration which was detrimental to them and in poor taste). Many can vouch for the table manners of those children, people who have also given them treats and meals.

Amazingly, your correspondent neglected to mention the presence of a lower limb double amputee boy, who in a remarkable performance swam to the bottom of the pool; I am in touch with someone who is obtaining an 'Invalid's Carriage' for this boy, at the cost of approximately Rs 700. Contributions to 'Calcutta Rescue,' P.O. Box 9253, Middleton Row Post Office, Calcutta 700 071.

Finally to sum up; these children are not being 'taken back' by an 'American couple.' They are on the streets of Calcutta—cpld in the winter nights—undernourished, and un-

schooled; subject to disease, dirt and misery.

'The splendour that is in store for them' probably does not exist for them in this world—splendour aside, perhaps your magazine would like to launch a campaign to raise funds to give them shelter and three meals a day, or even one, and the 'Invalid's Carriage' for the double amputee; or appeal to the government to do so.

Frances E. Meigh,
An alleged American woman;
In fact a British national,
Calcutta

D'Art

This is to bring to your notice a wrong statement in the Limelight feature on me, 'The Art of the Matter', in the issue of 16 Jan.

Shri Paritosh Sen, Shri Provash Sen and myself will not be teachers in the departments of painting, sculpture and graphics, respectively in the newly set up studio of Lalit Kala Akademi. We are only responsible in helping to give a proper shape to this studio.

Appointments for teachership have not been settled at all.

Amitabha Banerjee,
Calcutta

Amitabha Banerjee's claim (16 Jan) that neither he "nor any of the 21 other members of the Society of Contemporary Artists has ever had anything to do with the Academy" (of Fine Arts) is not supported by facts.

A glimpse through the catalogues of the AFA showings reveals that quite a few of SCA members came into prominence through the AFA, received their first awards from the AFA, exhibited there regularly and one among them, Ganesh Haloi, made a record by receiving the

maximum number of awards so far the AFA has given to any one artist!

Sundar Chandro,
'Frontier',
Calcutta

The Blitz

The article, 'A Blitz Too Far' by Lt Col J.K. Dutt (12 Dec) was disgusting. These kind of hero-stories about wars written by high ranking officers are making new wars possible because they do not show the realities of war. People who write, "Morale was sky high now and we were itching for the actual blitzkrieg to start" not only show what kind of moral they have ("Rommel would have been proud of us!"), but prove that where there is an army, there is an endeavour to stage a war. As someone said, nowhere in the world is the army for peace, only for war, and the moral praised by the military is the urge to kill and to destroy.

And since life is too precious, give the big boys in uniform a nice sandbox to play in, not real weapons.
Bjorn Luley,
Calcutta

Anup's Song

That Anup Ghosal is a "Nazrulgeeti specialist" is an understatement insofar as the artiste's mastery in almost all branches of Bengali light music is concerned (Press Circle, 2 Jan).

Ghosal is an underexploited genius. The news of his entry into Hindi films will, therefore, gladden his countless fans. How about bringing out an article on him?

Bapi Chakraborty,
Calcutta

Dress Circle (2 Jan) was really fantastic, with big personalities like Ghosal, etc.

Sukhen Das,
Hooghly

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4

Minibuses have become an integral part of Calcutta. Introduced some years ago to provide relief to the creaking transport system of the city, minibuses have also become the dreaded "maroon menace": **Panorama**.

8

Utpalendu Chakraborty is just two feature films old, but has already made his mark as one of our serious filmmakers. His *Chokh* was the only Indian film to merit official attention at the recently concluded film festival in New Delhi: **Limelight**.

28

A clear eyed look at some of the bars in Calcutta: **Guide**.

Cover:

Vice President M. Hidayatullah and Utpalendu Chakraborty.

Model Mona Verma by Anil Grover.

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CENTRE OF CONTROVERSY

Minibuses are here to stay. Passengers, too, can contribute towards greater safety if they realise that time is not of the essence

MINIBUSES are the hottest property on Calcutta's roads—both from the financial as well as the emotional point of view. They are the subject of heated discussions all over the city where their pros and cons are lunged back and forth by students in coffee houses; by pressure groups in the cavernous offices of the Regional Transport Authority (RTA); by witnesses of road accidents and, of course, by anxious customers stamping their feet in serpentine queues.

According to recent estimates, there are approximately nine million transit trips being made daily in Calcutta (a transit trip, very simply, is a journey made by one passenger from Point A to Point B). The RTA

has calculated that of this colossal figure, between 10-15% chooses to commute by minibus. Understandably, this is a large chunk and the medium of transport offered by these comparatively diminutive vehicles is indispensable to the city's needs. Though commuters' reactions to the driving techniques of the minibus drivers verges on paranoia, (as one irate person said to this correspondent: "Everything good in Calcutta seems to be done by Mother Teresa and everything that is bad is undertaken by the minibuses"), no one would deny the necessity of having these brown-coloured vehicles on the roads.

Mr R.K. Debnath, the secretary of the RTA, reveals that the demand

for more minibuses is overwhelming, despite the fact that applications for permits on new routes are being invited by the RTA in large numbers. Currently there are 676 minibuses on the roads and there seems to be no end to the number of applicants for new permits. Says Mr Debnath: "We are now in a position to issue 250 new permits. We had informed prospective operators of our decision and applications started pouring in and today we find that we have as many as 15,000 applications for those 250 permits! Obviously, there are many entrepreneurs interested in the minibus business and profits must be one of the major reasons."

If this phenomenal response is considered in the depressing perspective of the other means of transport, it seems very anomalous. For instance, when the RTA invited applications for permits for private buses, the authorities were shocked by the total lack of response. Mr Tapan Ganguly, the Jt. Councillor of the Bus Syndicates (which has 400 buses affiliated to it), has analysed the cause of this disparity and says: "Day by day, we are seeing the withdrawal of private buses from service. The last fare hike was in January '81 and in the timespan to the present day, the costs of lubricating oils, spare parts and tyres has trebled. Minibuses have also been affected, no doubt, but their margin of profit is much greater than is ours as their fare structure is on a higher level. In fact, in the years to come, it will come as no great surprise if the number of persons travelling by minibus overtakes that for those choosing to commute in private buses."

Obviously there are many cogent reasons for choosing a more expensive means of transport. A minibus has far greater mobility than a larger vehicle as it can use its smaller steering radius to weave in and out of traffic. (The comparison between a lightweight boxer and his



A minibus stopping randomly to disembark a passenger



Tapan Das

heavyweight counterpart is apt here if we keep in mind the increasing density of vehicles in the arena of Calcutta's traffic). Also, drivers and conductors are willing to bend the rules a bit by stopping randomly in the middle of flowing traffic to drop or pick up passengers. There is a minor infraction of the law here as minibuses fall into a category called 'Contract Carriages' and they are not supposed to stop for passengers at any points but those approved of by the traffic police. Undoubtedly, this is the single most important factor which attracts commuters to minibuses.

As a rule, the upholstery is more luxurious in minibuses than in private buses, ST vehicles (including the 'luxury' buses) and trams. Furthermore, minibuses have a greater acceleration than do buses with a longer chassis as the payload is much less. The cross-section of persons preferring minibuses includes many for whom it is imperative to get to their destination as fast as possible—junior executives, white-collar workers and the like. For them, speed is of the essence and not the higher fare they may have to pay.

The drivers behind the steering-wheels of the minibuses have very interesting views on fast driving, the factor that is most often levelled in accusation against them. Jagdish Rai, a driver on the Lake Garden-BBD Bag route, says: "The passengers want us to drive fast because they think they have a right to order us as they pay more. Now, anybody will tell you of the commission system that works as an incentive for us drivers. For the fare that is collected beyond a minimum amount we drivers are given a commission, in my case 9%. An inexperienced driver will try and overtake all other minibuses on his route so that he can get as much of commission as possible. However, in my experience this leads to accidents, so I prefer to take it easy and drive like a sane man. Also, you won't believe me but I can get more passengers in this way. But they all complain if we drive too slow and keep telling us to drive faster as those *babus* have to get to office on time. And you know who gets the blame if there is an accident."

Harikumar Sen, a driver on the New Alipur-BBD Bag route, used to drive for the CSTC before he was employed by a minibus owner. Nostalgically he muses: "You know, I

An overcrowded minibus approaching Howrah Bridge

left the CSTC because the pay was so meagre and working conditions were so bad. Service in the minibus business seemed very attractive six years ago. Sad to say, but now I want to go back to the CSTC as the situation there has improved. I've heard that their drivers don't have to work for more than eight hours a day and here I am sweating it out for over 12 hours daily."

It often seems that the three employees on a minibus—driver, conductor and helper—are pushed beyond their limits day after day. Though the salary is something none of them seems to be unhappy about, they are all dissatisfied about the long hours they have to keep. Says Sapan Kumar Das, a somewhat philosophical conductor on the Lake Garden-BBD Bag route: "The three of us on this bus have to work 17 hours a day. You will not see many conductors or helpers who are fat or look healthy and who seem to have had a bath in the morning. This is because our schedules are so tightly planned that we sometimes have to forget about eating our meals"

Often, passengers have complaints as regards the behaviour of the staffers on a minibus. Firstly, the driver is rash and then the conductor adds to the problems by jamming in passengers beyond human endurance. Says Prashant Kumar Shah, a dealer in foodgrains and liquor: "I prefer travelling by minibus because I get to my business faster and the journey is more comfortable. However, I will never travel standing and so I don't mind waiting till an empty mini comes along."

Overcrowding in minibuses is a cliched topic today. However, what is alarming is the fact that there seems to be no end to it. In early 1978, strict rules about disallowing standees were initiated, but it is alarming to note the sure smile with which conductors tackle questions on the subject. As minibus fares have not risen for the past seven years, they hint that the only way the transport ministry can keep the owners' lobby quiet is by allowing them to pack in as many passengers as possible.

Minibus staff work on a 'No work, no pay' understanding with their employers. They are paid daily wages, with drivers getting anywhere between Rs 28 and Rs 32; conductors getting between Rs 13 and Rs 17 and helpers getting



The long queue at entrances, now a familiar sight

around Rs 10. The commission system is very simple and so the benefits are clear to all the employees. The owner sets a minimum amount, say Rs 250, which must be collected daily from fares. If the amount exceeds the minimum, then the three employees on the vehicle get a percentage of the excess amount. The driver gets the largest cut which fluctuates from route to route but averages around 7%. The conductor receives about 5% and the helper gets 3%. Considering the fact that usually a conductor's cashbag bulges with anywhere between Rs 450 and Rs 600 by the end of the day, the commission system is not bad going at all for the employees.

However, they seem to be a depressed lot as they have little else to look forward to but work and more work—there is no provision for paid leave in their contract. A driver who prefers to remain unnamed says: "We have no izzat in this occupation as both passengers and employers treat us very insultingly. We have few friends and no hobbies and pastimes." Not surprisingly most of the persons that this correspondent met wanted to join another profession. All of them look either perpetually tired or resigned to their fate in the face of job shortages all over the country.

Sudhir Kumar Sen, a conductor for the past seven years and whom one came across in a tea-stall in Esplanade, presented the other side of the picture: "Our malik treats us like his own sons. He looks into all our difficulties. I am perfectly happy and will stay on in this profession."

Mumtaz Hussein, a driver who had been tuning into the conversation said: "I used to think that way myself, until I saw the crowd's reaction to a minibus accident. The

public immediately jumps to the conclusion that the driver of the minibus is to blame and he must either be drunk or reckless. After seeing a smashed car on the road, I get very nervous as my confidence in my own skill begins to disappear. Sometimes this can lead to another accident. When a driver is involved in an accident, he has no option but to run for his life—there is no question of staying on to prove who was to blame. The public has already made up its mind before the accident and if the driver does not run away, his corpse will be added to those which may already be in the minibus."

Patrick Dey, a student of the B.Com department at St. Xavier's College, was in a minibus which was involved in an accident less than a month ago. Visibly shaken for many days after the event, Patrick says: "I will never travel in a minibus again. Funnily, I am also scared of travelling in trams and private buses. One experience like that—blood on everybody's clothes, passengers screaming and the public hammering the driver and conductor—is enough to make you want to walk or cycle to your destination."

However, the harassed commuter, hard pressed to reach his office or appointment, has little time to weigh the pros and cons of boarding a minibus. He has just time enough to hear the helper's booming voice, scamper through moving traffic and jump onto the running board before the mini accelerates with a roar and a puff of carbon monoxide. He has to trust the driver implicitly, as well he might for in the words of one such knight of the wheel: "Nobody wants an accident, least of all the person who will be closest to the impact."

Tarang Chaudhry

MINIBUS ROUTES

Route Alignment of the route.

- 101 Garia to BBD Bag (Stand at New Secretariat Buildings) via Raja Subodh Mullik Rd.-Gariahat Rd.-Ballygunge Circular Rd.-A.J.C. Bose Rd.-Chowringhee Rd.-Mayo Rd.-R.R. Ave.-Govt. Place West-Council House St.-N.S. Rd.-Kuilaghat St.-Straod Rd.-New Secretariat Buildings.
- 102 Iligha Jatin Colony to BBD Bag (Stand at BBD Bag East) via Raja Subodh Mullik Rd.-Gariahat Rd.-Gurusaday Rd.-Ballygunge Cir Rd.-A.J.C. Bose Rd.-Chowringhee Rd.-Mayo Rd.-Govt. Place East-Old Court House St. to BBD Bag East
- 103 Jadavpur University to BBD Bag (Stand at BBD Bag East) via Raja Subodh Mullik Rd.-Gariahat Rd.-Gurusaday Rd.-Ballygunge Cir Rd.-A.J.C. Bose Rd.-Chowringhee Rd.-Mayo Rd.-Govt. Place East-Old Court House St. to BBD Bag East
- 104 Jodhpur Park to BBD Bag (Stand at BBD Bag East) via Raja Subodh Mullik Rd.-Gariahat Rd.-Ballygunge Cir Rd.-A.J.C. Bose Rd.-Chowringhee Rd.-Mayo Rd.-Govt. Place East-Old Court House St. to BBD Bag East
- 105 Dhakuria to BBD Bag (Stand at Bankshall St) via Gariahat Rd.-Gol Park-R.B. Ave.-S.P.M. Rd.-A.T. Mukherjee Rd.-Chowringhee Rd.-Mayo Rd.-R.R. Ave.-Govt. Place West-Council House St.-Hare St to Bankshall St
- 106 Santoshpur to BBD Bag (Stand at BBD Bag East) via Santoshpur Jadavpur Station Rd.-Raja S.C. Mullik Rd.-Gariahat Rd.-Syed Amir Ali Ave.-Theatre Rd.-Chowringhee Rd.-Mayo Rd.-Govt. Place East-Old Court House St. to BBD Bag East
- 107 Gariahat to BBD Bag (Stand at BBD Bag East) via Gariahat Rd.-Hazra Rd.-Sarat Bose Rd.-A.J.C. Bose Rd.-Chowringhee Rd.-Mayo Rd.-Govt. Place East-Old Court House St. to BBD Bag East. Now Extended upto Howrah Maidan
- 108 Kasba (Kaltala) to BBD Bag via Ballygunge St.-Ekdalia Rd.-R.B. Ave.-Gariahat Rd.-Syed Amir Ali Ave.-New Park St.-A.J.C. Bose Rd.-S.N. Banerjee Rd.-R.B. Ave. Govt. Place West-Council House St.-Hare St to Bankshall St
- 109 Ekdalia Park to BBD Bag (Stand at BBD Bag East) via Ekdalia Park-R.B. Ave.-Gariahat Rd.-Gurusaday Rd.-Ballygunge Cir Rd.-A.J.C. Bose Rd.-Chowringhee Rd.-Mayo Rd.-Govt. Place East-Old Court House St. to BBD Bag East.
- 110 Beckbagan to Howrah Station via Beckbagan-Amir Ali Ave.-Park Circus Maidan-Emully Padmapukh-C.I.T. Road.-S. N. Banerjee Rd. Old Court House St.-Wellesley Place-Hare St-Netaji Subhas Rd.-Koilaghat St.-Strand Rd.-Howrah Bridge-Howrah Station.
- 111 Lake Road to Howrah Station. Lake Rd.-R.B. Ave.-Sarat Bose Rd.-Elgin Rd.-Chowringhee Rd.-Mayo Rd.-R.R. Ave.-Govt. Place East Old Court House St.-Wellesley Place-BBD Bag (South)-Netaji Subhas Rd.-India Exchange Approach Rd.-Raja Woodmunt St.-Strand Rd.-Howrah Bridge-Howrah Station.
- 112 Naktala to BBD Bag (Stand at New Secretariat Buildings) via N.S.C. Buse Rd.-Deshapran Shasmal Rd.-S.P. Mukherjee Rd.-Hazra Rd.-Harish Mukherjee Rd.-Cathedral Rd.-Chowringhee Rd.-Mayo Rd.-Govt. Place West-Council House St.-N.S. Road-Koilaghat St.-Strand Rd. to New Secretariat Buildings.
- 113 Rani Kuthi to BBD Bag (Stand at B.B.D. East) Via N.S.C. Bose Rd.-Deshapran Shasmal Rd.-S.P.M. Rd.-Hazra Rd.-Harish Mukherjee Rd.-Chowringhee-Mayo Rd.-Govt. Place East-Old Court House St. to BBD Bag East.
- 114 Kudghat to BBD Bag (Stand at BBD Bag) via Chaodi Ghosh Rd.-Deshapran Shasmal Rd.-S.P. Mukherjee Rd.-Rash Behari Ave.-Sedananda Rd.-Hazra Rd.-Harish Mukherjee Rd.-A.J.C. Bose Rd.-Hospital Rd.-Kidderpore Rd.-Red Road-Govt. Place East-Old Court House St. to BBD Bag East
- 115 Tollygunge Club to BBD Bag (Stand at BBD Bag East) via Deshapran Shasmal Rd.-S.P.M. Rd.-A.T.M. Rd.-Chowringhee Rd.-Mayo Rd.-Govt. Place East-Old Court House St. to BBD Bag East.
- 116 Lake Gardens to BBD Bag (Stand at BBD Bag East) via Rabindra Sarobar-Southern Ave.-S.P.M. Rd.-A.T.M. Rd.-Chowringhee Rd.-Mayo Rd.-Govt. Place East-Old Court House St. to BBD Bag East.
- 117 Tollygunge P.S. to Howrah Station via Tollygunge PS-S.P.M. Rd.-Hazra Rd.-Harish Mukherjee Rd.-Cathedral Rd.-Chowringhee Rd.-Mayo Rd.-R.R. Ave.-Govt. Place East-Old Court House St.-Wellesley Place-BBD Bag (South)-N.S. Rd.-India Exchange Place-Brabourne Rd.-New Howrah Bridge Approach Rd.-Raja Woodmunt St.-Strand Rd.-Howrah Bridge to Howrah Station
- 118 Hazra Park to Howrah Station via Hazra Rd.-A.T.M. Rd.-Chowringhee Rd.-Mayo Rd.-R.R. Ave.-Govt. Place East-Old Court House St.-Wellesley Place-BBD Bag (south)-Netaji Subhas Rd.-Koilaghat St.-Strand Rd.-Howrah Bridge Metabruz to Howrah Station
- 123 Metabruz PS-Rammagarh-C.G.H. Rd.-Nimakhmal Rd.-B.N.R. Office-Garden Reach Rd.-Kabiritha Sarani-Kidderpore Bridge-Kidderpore Rd.-Red Rd.-Old Court House St.-Wellesley Place-hare St.-N.S. Rd.-Koilaghat St.-Strand Road-Howrah Bridge-Howrah Station.
- 124 Golf Green Housing Estate to B.B.D. Bag via Lord's Bakery-Lake Gardens-Jadavpur P.S.-Gariahat Rd South-Gariahat R.B.Avu-Sarat Bose Rd.-A.J.C. Bose Rd.-J.L. Nehru Rd.-Mayo Rd & Surendranath Park.
- 125 Dey's Medical (Tandal Road) to B.B.D. Bag via Rifle Rd.-Park Circus Maidan-New Park St.-A.J.C. Bose Rd.-Ellier Rd.-R.A.Kidwai Rd.-Gaosh Ch Ave.-Mission Row-New Secretariat Buildings.
- 126 Batanagar to Band Stand via Budge Budge Rd.-Taratola Rd.-S.E. Rly Hd. Qr.-Garden Reach Rd.-Hastings-Kidderpore Bridge-Red Rd.
- 127 New Alipora To B.B.D. Bag via Sahapur Rd.-Diamond Harbour Rd.-Kidderpore Bridge-Kidderpore Rd.-Red Road.
- 128 Kusthi Housing Estate to Band Stand via Handel Rd.-C.I.T. Rd.-Lenin Sarani-B.B.D. Bag.
- 129 Parnashree to B.B.D. Bag via Jhijhira Bazar-Taratola Rd.-Diamond Harbour Rd.-Mominpore-Judges' Coyrt Rd.-Baker Rd.-Belvedere Rd.-Allipore Zoo-Road.
- 130 Bejoygarh College to Howrah Fire Service Station via Bagha Jatin-S.C. Mallick Rd.-Girgihat Rd.-Ballygunge Circular Rd.-J.L. Nehru Rd.-Mayo Road-Surendranath Park.
- 131 Joka to Band Stand Via Thakurpukur Diamond Harbour Rd.-Kidderpore Road-Strand Bank Road.
- 132 Budge Budge (Kellpur) to Band Stand via Banerjee Hat and D.H. Road.
- 133 Haridebpur to Band Stand via Tollygunge Circular Rd.-Deshapran Shasmal Road
- 151 Duro Dum Airport to B.B.D. Bag (Stand at Band Stand, Eden Garden) via Nazrul Islam Ave.-Manicktala C.I.T. Rd.-Manicktala Main Rd.-Vivekaooda Rd.-C.R. Ave.-B.B. Ganguly St.-Lalazar St.-B.B.D. Bag-Hare St-Strand Rd to Band Stand, Eden Garden
- 152 Bagmati to B.B.D. Bag (Stand at Band Stand, Eden Garden) via Nazrul Islam Ave.-Manicktala C.I.T. Rd.-Manicktala Main Rd.-Vivekananda Rd.-C.R. Ave.-B.B. Ganguly St.-Lalazar St.-B.B.D. Bag-Hare St-Strand Rd to Band Stand.
- 153 Lake Town to B.B.D. Bag (Stand at BBD Bag north West Corner) via V.P.R. Manicktala Main Rd.-Vivekaooda Rd.-C.R. Ave.-B.B. Ganguly St.-Lalazar St. to B.B.D. Bag
- 154 Dum Dum Central Jail to BBD Bag (Stand at Eden Garden) via Jassure Rd.-Duro Dum Rd.-B.T. Rd.-Bidhan Sarani-Shyambazar 5 point Crossing-B.B. Ave.-C.R. Ave.-B.B. Ganguly St.-Lalazar St.-B.B.D. Bag-Hare St Strand Road-Band Stand-Eden Garden.
- 155 Nagerbazar to B.B.D. Bag (Stand at BBD Bag North West Corner) Jassure Rd.-Raja Manindra Rd.-Monoatha-Dutta Rd.-Indra biswas Rd.-Belgachia Rd.-R.C. Kgr Rd.-Shyambazar 5 point Xing-A.P.C. Rd.-Vivekananda Rd.-Chittaranjan Ave.-B.B. Ganguly St.-Lalazar St.-B.B.D. Bag North West Corner
- 156 Ultadanga H.E. to B.B.D. Bag (Stand at BBD Bag North West Corner) via Manicktala C.I.T. Rd.-Manicktala Main Rd.-Vivekaooda Rd.-C.R. Ave.-B.B. Ganguly St.-Lalazar St. to B.B.D. Bag North West Corner.
- 158 Dakshineswar to B.B.D. Bag (Stand at Band Stand, Eden Garden) via Deshbandhu Rd.-G.L. Tagore St.-K.N. Dutta Rd.-B.T. Rd.-Bidhan Sarani-Gulluga St.-B.B. Ganguly St.-Lalazar St.-B.B.D. Bag (East & South)-Hare St-Strand Rd.-Band Stand Eden Gardens.
- 159 Dunlop Bridge to BBD Bag (Stand at BBD Bag North West Corner) via B.T. Rd.-Bidhan Sarani-Shyambazar 5 point Crossing-Bhupen Bose Ave.-J.M. Ave.-C.R. Ave.-B.B. Ganguly St.-Lalazar St.-B.B.D. Bag North West Corner.
- 160 Slnthea More to B.B.D. Bag (Stand at Band Stand Eden Garden) via B.T. Rd.-Bidhan at BBD Bag North West Corner via B.T. Rd.-Bidhan Sarani-Shyambazar 5 point Crossing-Bhupen Bose Ave.-J.M. Ave.-C.R. Ave.-B.B. Ganguly St.-Lalazar St.-B.B.D. Bag North West Corner.
- 161 Belgachia Milk Colony to B.B.D. Bag via Belgachia-Shyambazar-Cornwallis St.-Bhupen Bose Ave.-Chittaranjan Ave.-B.B. Ganguly St.-BBD Bag extended upto Anderson House via Oil Court House St.-Rani Rashmani Rd.-Chowringhee & S.N. Banerjee Rd. Crossing-Chowringhee Rd.-Lover Circular Rd.-Zermet Bridge-Bakar Rd.
- 162 Tala Park to B.B.D. Bag via Shyambazar Crossing-Cornwallis St.-College St.-B.B. Ganguly St.-B.B.D. Bag extended upto Kidderpore via Old House St.-Rani Rashmani Rd.-Chowringhee Rd.-S.N. Banerjee Rd.-Xing-Chowringhee Rd.-L.C. Road-Kidderpore Bridge-Circular Garden Reach Rd
- 163 Shyambazar Tram Depot to Howrah Station via Shyambazar Tram Depot-Dunlop Bridge-Cornwallis St.-C.R. Ave.-B.B. Ganguly St.-Lalazar St.-B.B.D. Bag-N.S. Rd.-Koilaghat St.-Strand Rd.-Howrah Bridge-Howrah Station

LIMELIGHT / Utpalendu Chakraborty

THE NAXALITE AND THE SILVER PEACOCK

A detailed study of the filmmaker and his films

EARLY last year a young film director was seen addressing a group of workers outside a jute mill in east Calcutta to protest against the management's refusal to allow him to take a few shots for his film inside the mill. The mill authorities, who had earlier promised him full cooperation, went back on their word after he declined to plead with the workers over the bonus issue on behalf of the management. Undaunted, the filmmaker vowed to come back to the site to undertake the shooting amid thunderous applause from the workers. A subsequent declaration of lock-out at the mill could not make him budge from his commitment and when the mill

reopened after some time, he was back there with his full team and shot for three successive days.

The mill workers played an important role in a few sequences of *Chokh* (The Eye) which recently earned for Utpalendu Chakraborty the special jury award in the Delhi film festival. And the episode at the mill reveals an uncompromising spirit to fight against odds which marks this "angry young director" and his films.

For Utpalendu, politics has been a part of life and all that it stands for. He does not make any attempt to conceal the extremist overtone of his leftist political conviction, but has never allowed it to overlook

reality and catch him off balance in an emotional outburst. Critics, therefore, sometimes find him "not valiant enough to further the cause of the revolution." But Utpalendu knows that it is pointless to make a film merely on the basis of some slogans without any relevance to political reality and objective conditions of the country.

The youngest child of a middle class family in north Calcutta, Utpalendu developed a natural knack for fine arts at a very tender age. He wanted to learn painting in the Government Art College after passing the School Final examination. Music also attracted him. However, he was forced to submit himself to ordinary college education under family pressure.

Utpalendu had the first taste of politics as a student of the Scottish Church College and took an active part in the 1966 food movement in Calcutta. The Naxalbari episode of 1967 was "an eye-opener" for him. The consequent rise of extremist elements in the leftist politics brought about an emotional upheaval in young Utpalendu who became a wholetimer of the group led by Mr



Utpalendu Chakraborty with Satyajit Ray, the 'rare talent'



Om Puri and Sreela Majumdar In 'Chokh'

Ashim Chatterjee who later played a leading role in the organisation and development of the CPI(ML).

Utpalendu was arrested on the eve of the arrival of Mr Robert McNamara, the former World Bank president, in Calcutta. After his release from jail, he became an active member of the CPI(ML) and, under the party's directive, extensively travelled in the tribal areas along the Bengal-Bihar-Orissa borders as a non-formal teacher and tried to get integrated with the tribals' problems and aspirations. *Moyna Tadanta* (Postmortem), Utpalendu's maiden venture as a feature-film, which brought him into the limelight, is based on one of his own stories emanating from his experiences in the tribal belt.

The violent politics of the early seventies left him badly shaken for quite some time. Utpalendu, however, is still not prepared to accept "the evil propaganda" that the youths who laid down their lives during this period were all "anti-socials or foreign agents as they are sought to be described sometimes."

All of them, according to him, were "great sons of India who sacrificed their lives in pursuance of a cherished ideology."

After his return to Calcutta from the tribal belt, Utpalendu took up teaching at a secondary school in the Kidderpore area. He was served a show-cause notice by the school authorities during the Emergency on the plea that he was "preaching leftist politics among the students." The students resorted to an indefinite strike as a mark of protest against the notice and Utpalendu went back to his teaching post with due honour after about three months.

During this time Utpalendu tried to express his feelings by writing a few short stories and a novel, but felt something was amiss. He began to realise at this juncture that film might be a far more powerful and authentic medium to ventilate what he wanted to convey to the people. He had no idea about filmmaking at that stage, but films made by Satyajit Ray, Ritwik Ghatak and Mrinal Sen left a lasting impression on his

young mind. As a young boy he was also deeply impressed by *Chhannamul* made by Mr Nemai Ghosh, based on the story and film script of his uncle, the late Swarnakamal Bhattacharya.

A restless Utpalendu somehow managed to get a 16 mm camera and roamed in the city in an attempt to delineate on celluloid the political oppression to which the artists in West Bengal were subjected under preventive detention in the late sixties and early seventies. The result was *Mukti Chai* (We Want Liberation), a controversial political documentary showing the dubious history of preventive detention in our country since the Rowlatt Act.

While directing *Mukti Chai*, Utpalendu had to cope with the ordeal which an unknown filmmaker usually has to face. He gratefully recalls how his life sold out her ornaments to help him financially. Some of his friends and well-wishers, too, extended their helping hands. His father, lying on his deathbed, had asked him whether he could aspire to be another Ray. "I

told him that Ray was a rare talent in the film world. My father did not live to see my films, but I am sure he would have been happy to learn what I have achieved," observed Utpalendu.

Mukti Chai received an invitation from an international film festival shortly after its completion, but its extremist political contention stood in its way of being shown abroad. Despite lavish appreciation that the film received from the critics, the then Janata government barred its entry in the film festival and the Left Front government in West Bengal, too, did not buy it "for political reasons."

The success of Mukti Chai encouraged Utpalendu to undertake his first feature film. It was largely at the personal initiative of Mr Buddhadev Bhattacharya, the former state information minister, that the state government offered him Rs 1.5 lakhs as grant-in-aid for *Moyna Tadanta*.

Moyna Tadanta delineates a young tribal's attempt to rebel against the feudal socio-economic structure which has made a mockery of the existing laws of the land. The theme revolves round Bhola Chhabar, belonging to the lowest class of tribals, who is taken away from his mother by the landlord, Tapatli, and forced to undertake slave labour. Bhola also cannot marry the girl of a higher caste with whom he has fallen in love. The social taboo and the feudal exploitation kindles in him the spirit of revolt. But the rebel gets imprisoned, tortured and ultimately dies of starvation. The body reveals after the post-mortem a perforated ulcer caused by starvation. The rebel's aged mother cries in anguish: "Did you find my rice in his stomach?"

With great expectations Utpalendu sought the film's entry into the competitive section of the Delhi film festival in 1981, but the Director of Film Festivals rejected it after seeing it three times without specifying any reasons. Utpalendu, on his own initiative and expense, organised several shows of *Moyna Tadanta* at a 'Mini Indian Panorama' section of the festival and earned profuse admiration from the foreign film critics and delegates.

The film, however, was yet to fetch any revenue and a dejected Utpalendu fell seriously ill and had to be removed to a hospital. While convalescing at home after his return from the hospital, he was



Sreela Majumdar in another moving scene from 'Chokh'

pleasantly surprised to learn that *Moyna Tadanta* had been awarded the Silver Lotus and Rs 10,000 as the director's first venture in the 8th international film festival held in Delhi. The national award brought Utpalendu into the limelight as a rising, young filmmaker. It was the only Indian film to be screened in the festival in which 33 countries participated.

Moyna Tadanta also subsequently earned for Utpalendu the best director's award at the Amiens film festival in France, a festival for Third World films. Jean-Pierre Chabrol, the famous French director, described it as "a nice movie having a strong narrative drive with an authenticity arising out of Chakraborty's experiences as a self-appointed social worker on the Bengal, Bihar and Orissa borders." Jean-Louis Crimon wrote in the *Le Courrier Picard*: "I find the treatment more authentic than what so many politically committed filmmakers tend to do while trying to depict rural reality." Ironically *Moyna Tadanta*, completed in October 1981 was commercially released in Calcutta only recently and that, too, for a couple of weeks.

Utpalendu's subsequent film *Chokh* (The Eye) is also based on one of his stories having an authentic background. In December 1975 two extremists, Krista Gaur and Bhumainya, of Sreeakulam, in Andhra Pradesh were hanged. They had donated their eyes on the condition that they should be grafted on some blind workers. But nothing

was heard of their eyes after they had been hanged. *Chokh* depicts how a corrupt businessman seeks to acquire for his son the eyes donated by a condemned labour leader falsely implicated in a case of murder committed at the former's behest. The businessman, however, on second thoughts attempts to destroy the eyes since they belonged to a dynamic working class leader. The widow of the eye donor, Jadunath, and other workers stage a demonstration demanding that the eyes should go to Chhedilal, a blind worker. The film ends as Jadunath's widow, holding Chhedilal's hand, slowly proceeds towards the armed contingent of police that await the demonstrators.

The film seeks to unravel the maladies of a society divided into warring classes as well as the hypocrisy of the so-called leftist parties which claim themselves to be champions of the exploited and the downtrodden. The passions, which a dead man's eyes arouse in the film, symbolise the determination of the struggling workers to perpetuate the spirit of the revolutionary labour leader.

Utpalendu was able to complete this film with Rs 6,39,000 provided by the state government and even submitted to the government Rs 175 as the excess amount. Indian and foreign directors, critics and delegates, who attended the recent international film festival in Delhi, have showered lavish praises on *Chokh*. But, according to Utpalendu, his greatest reward came from an auto-



Utpalendu Chakraborty: in the right direction

rickshaw operator in Delhi who refused to accept hire charges from him after learning that he was the director of *Chokh*. Utpalendu observes, "I can never forget his simple and spontaneous gesture of goodwill on that chilly night."

As far as the foreign filmmakers were concerned, Margarethe von Trotta, the famous German director, was most eloquent in her praise for the film. She was so impressed after going through the synopsis that she cancelled her flight at the eleventh hour to see the film. Afterwards she wrote to Utpalendu: "Your film has given me a lot of reflections and impulse for my new one...I think this is the first Indian film which has directly attacked the state machinery with an uncompromising depiction of reality, but not denying the aesthetic quality necessary in a good film." Michel Cimon of the Cannes film festival has recommended it for the "certain regards" section of the festival. Fawzi Soliman of Egypt also intends to take the film to his country for the Cairo film festival to be held in November this year. Dr Mulk Raj Anand, the famous novelist, has also congratulated Utpalendu for making a film which "is a tender and sensitive presentation of the human situation in our country."

Utpalendu has great respect and admiration for the big trio in the Bengali film world—namely, Satyajit Ray, Ritwik Ghatak and Mrinal Sen, but regards Ray as the greatest of all. "He is perhaps the only filmmaker who dominates all the

aspects of his film—from music to editing. He has now become almost an institution," he asserted. Utpalendu also holds in high esteem Ray's advice and priceless suggestions that he has been fortunate to receive from time to time. "Satyajit Ray is also a rare film director who has shown deep respect for human values and protested against human degradation without claiming himself to be a leftist or an intellectual," says Utpalendu. Incidentally, it is Ray who prepared the logo for the brochure of *Chokh*.

Utpalendu, like Ray, believes that foreign critics are not in a position to fully appreciate the qualities of Indian films because of the cultural barriers separating them from us. Foreign critics, he feels, often resort to snap judgements without going deep into the films' contention and making. "They also sometimes do not care to verify the information reaching them. For example, *London Times* wrote that I learnt photography from my father. Actually my father hardly knew the difference between a still and a movie camera," Utpalendu pointed out. *Le Monde* in its March 1982 issue described Aparna Sen as the daughter of Mr Mrinal Sen while reviewing her *36 Chowringhee Lane*. Derek Malcolm observed in a recent issue of *Sight and Sound* that young Indian filmmakers regard Mrinal Sen as their mentor and consider Satyajit Ray as an 'escapist'. "Nothing can be further from the truth. How can one attach much importance to the views of these film critics?" asks Utpalendu.

The young filmmaker, however, has been pained to note that a large chunk of Indian viewers have been denied the opportunity to see his films despite their national and international acclaim. "I feel sad and frustrated when my neighbours and well-wishers are forced to view sub-standard Bengali and Hindi movies because of the vicious circle controlling the release chain," Utpalendu asserted. According to him, it is an irony of fate that despite the professed anti-establishment attitude of the young filmmakers, they continue to be at the mercy of the cinema house owners and distributors who represent establishment. "We cannot afford to provide the black money to ensure the timely release of our films and their exhibition for a reasonable period, nor are we morally prepared to do so. The government has to undertake construction of new cinema houses if it sincerely wants to protect us from this vicious circle," Utpalendu said.

"Why cannot the Doordarshan telecast our films?" he asks. "It is extremely unfortunate that some bureaucrats, who have neither imagination nor a basic knowledge about the film industry, decide things for us. We need professional men at the state as well as the central level to look after the film industry," Utpalendu observes. Political parties, too, he believes, have a duty towards the promotion and propagation of quality films.

Utpalendu appreciates the attempts being made by other young filmmakers to undertake bold, anti-establishment ventures, but is conscious of the absence of coordination among them. "We have failed to create a united forum of our own because of petty rivalries and narrow, personal interests. I do not know whether this is due to our middle class outlook or the social and political situation prevailing in our country. But this is a painful truth," he asserted.

Utpalendu feels a filmmaker should not blame the viewers if he fails to drive home the contention of his film. "On my part I can claim that I have tried to make films which will give the people some ideas to withstand the onslaught of a system beset with socio-economic ills. As a filmmaker I have a social responsibility and a commitment to the suffering humanity," he said.

Sattam Ghose

Photographs: Nemai Ghosh

7 DAYS

S	M	T	W	T	F	S
6	7	8	9	10	11	12

The briefings given below are accurate at the time of going to press.

FOREIGN FILMS

NEW RELEASE

The Green Hornet: Lighthouse (Humayun Place 231402)—12, 8 45

Containing three films for the price of one, *The Green Hornet* is based on an American radio serial of many years ago. It adopts the format of a strip cartoon.

All three stories have a common hero (Bruce Lee) who is a newspaper/television tycoon in his public image and the for-

midable green hornet at night, fighting against evil.

In this good cause, he has a faithful sidekick who is his valet and chauffeur and needs as little sleep as does his master.

The film has three different directors and four story writers though any one of them could have done as good—or as bad—a job. The action scenes are passable and predictable.

HINDI FILMS

REGULAR SHOWS

Do Shatru: Elite (S N Banerjee Road, 241383)—12, 3,

5 45, 8 45

You prove to be your own enemy if you go to see a film like *Do Shatru*. One loses count of the number of times one has seen the hackneyed, themeless melodrama of films like this. With a story that's just chunks off a hundred similar films, the filmmaker (Kewal Misra), should be penalised for boring the audience to death.

Raja (Shatrughan Sinha), a rebel and self-employed caretaker of the poor cultivators, vows to free the lands from the clutches of the princess (never mind if she is the legal owner) and distribute them among the farmers.

The princess (Sharmila Tagore), on the other hand, vows

to kill Raja, as he is the alleged murderer of her father. Invariably, they meet without knowing each other's identity and promptly fall in love.

Karan Singh, the superintendent of police, vows to take Raja—dead or alive—ignorant of the fact that Raja is his own son of a wife who was kidnapped by rebels twenty years ago.

Confusion, trite dialogues, something that is passed off as music (by Kalyanji Anandji)—and we have yet another disaster, better known as a 'formula Hindi film'.

Prem Rog: Menoka (Sarat Chatterjee Avenue, 410417)—4 shows

The nemesis of hypocrisy in matters of the heart, Raj Kapoor, returns to the apex of Hindi filmdom with this movie. He presents a withering assault on out-dated and constricting social customs and taboos.

Deodhar (Rishi Kapoor), a young social reformer, who is as ready to pick up a cause as he is to pick up a microphone and deliver a speech, wants to marry a young widow (played by Padmini Kolhapure).

However, the monolith of a 2,000 years-old Hindu society stands in his way (remember the germinal works enshrined in *Manusmriti*?). Fortunately, Deodhar ultimately has his way and gets the girl he loves. One hopes that Raj Kapoor, the lovable *Aawa* of the screen, will have his way as well at the box-office. He has had to face too many financial disasters in recent years. Apart from Rishi and Padmini, the film stars Shammii Kapoor, Kulbhushan Kharbanda, Nanda, Tanuja and Raza Murad.

Disco Dancer: New Cinema (Lenin Sarani, 235819)—3, 6, 9, Gem (Acharya J C Bose Road, 249828), Knshna (T C Dutt Street, 344262), Pnya (Rashbehari Avenue 464440)—12, 2 30, 5 30, 8 30

In the wake of *Star*, comes another disco film which falls more or less in the same category of failure. The music is senseless—except the theme song.

Mithun Chakraborty plays a precocious brat who elms on the streets with his uncle (played by Rajesh Khanna) and is charged for the robbery of a



Sharmila Tagore in 'Do Shatru'

rich man's daughter's guitar. His mother, being a mother, takes the rap and goes to jail.

Later the brat grows up and becomes the greatest disco dancer in the world, naturally. The mother, in graceful white, follows her son wherever he goes. And dies of an electric shock in an attempt to save her son. While friend Om Puri becomes his manager and helps him to rise to the top, his arch rival, is busy bedding Kalpana Iyer and plummets from stardom.

The daughter of the rich man, who is now Kim, dates Mithun openly and wants to marry him. And everything ends in a glitter of psychedelic lights and pelvic thrusts.

RECORDS

FOREIGN

Crazy For You: Earl Klugh (EMI)

Calcutta has always been very favourably disposed towards western instrumental music. This liking started with the Ventures in the early sixties and has continued till



more recent times with the forced saxophone melodies of people like Gil Ventura and Fausto Papetti. But it's been a long time since the city has been treated to some good guitar instrumental music. Earl Klugh fills that void with his album *Crazy For You*, and he fills it very ably.

The only danger with such albums is that after a while, critical listeners might just find it a bit monotonous. To avoid this, Klugh tries all sorts of variations, while keeping to his musical style.

The album begins with a number called *I'm Ready For Your Love*, and this sets the tone for the numbers which follow. It's melodious, yet catchy, and makes good listening. It's followed by what is arguably the best track on the album, *Soft Stuff (And Other Sweet Nothings)*. This one is very tuneful, the kind of number one wants to put on

again and again. The rest of the album is replete with sweet stuff (and other sweet nothings). The ones that stand out for mention are *Broadway Ramble*, in which a country-blues touch is lent with the use of a harmonica, *Calypso Get-away*, a lovely West Indian tune, and the title track, a sugary love song.

Shakin' Stevens: This Ole House (CBS)

The performer has a sexy come-on-over attraction. He wears a buff jacket, tight black pants and white leather shoes which he taps at the floor as if to say 'May I come in?'

Shakin' Stevens is an amusing singer. He does music from the 50s and 60s—the early rock n roll and twist n shout variety—with a deadpan expression, as if he would have you believe that he still believes he is in that bygone period and doing the in thing. However, the amusement does not go to the extent of derision because Stevens is particularly good with the type of music he prefers to sing (for whatever reasons be they time-warp or amnesia).

The melody is breathtaking in Stevens' music with its pace, energy and gaiety—the general devil-may-care attitude which seems to result in organised sound patterns by sheer accident. Strong nostalgia is evoked, especially for the early Beatles and Bill Haley and the Comets.

The outstanding tracks are *Marie Marie*, *Slippin' And Slidin'* and the title song. Those who teared that the early days of rock have now faded can put their trust in Shakin' Stevens who will lead them by the hand down memory lane. **Guiltily:** Barbara Streisand (CBS)

It's a great pleasure to once again listen to Barry Gibb as we knew him since the *Massachusetts* days instead of squeaking away desperately to declare the fact that he is *Stayin' Alive*.

In the present album, *Guity*, released by CBS, one gets the opportunity to listen to two duets that Barry Gibb sings with Barbara Streisand—*Guiltily*, the title song, and *What Kind Of Fool*—in both of which Gibb plays on the acoustic guitar with commendable dexterity.

Guity is an albumful of love songs, emotionally strung. And Ms Streisand with her powerful voice does full justice to most of them. Especially *Woman In Love* on side one in which she wrings out the pathos of a woman 'stumbling' in love in



the rather high scale that she is fond of.

Promises and *Never Give Up* however, are quite different from the rest of the numbers in the album, not only where the beat is concerned but also in the style of singing. Sung in a bass scale, it seems that these two numbers have been included for the benefit of those who have their ears tuned to the beat of disco music.

But the number that appeals musically the most is without doubt *Make It Like A Memory*. Written by Barry Gibb and Albhy Galuten, the trumpets played by Ken Faulk and Brett Murphey are a pleasure to listen to. And the concluding piece by Neal and Dan Bon-santi on the tenor sax is more in the nature of a grand finale to a sombre orchestra.

TRAVEL

PLANES

Calcutta—Bangkok—Hong Kong—Tokyo: Calcutta departure, AI316 (2*) at 2210 hours, Calcutta arrival AI307 (3) at 2340.

Calcutta—Bangkok: Calcutta departures, TG312 (1, 3, 6) at 1345, Calcutta arrivals, TG311 (1, 3, 6) at 0900.

Calcutta—Karachi—Copenhagen: Calcutta departure SK976 (4, 7) at 0830, Calcutta arrival SK975 (4, 7) at 0710.

Calcutta—London—New York: Calcutta departure, AI103 (2) at 0030.

Calcutta—London: Calcutta departure, BA144 (2, 5) at 2145, Calcutta arrival BA145 (1, 4) at 1350.

Calcutta—Kathmandu: Calcutta departure TG 311 (1, 3, 6) 0945, Calcutta arrival TG 312 (1, 3, 6) 1300.

Calcutta—Dehi: Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630, Calcutta arrivals, IC 264 (daily) at 2205, IC 401 (daily) at 1040.

Calcutta—Bombay: Departures, IC 176 (daily) at 0940, IC 273 (daily) at 1950, Calcutta arrivals, IC 175 (daily) at 0850, IC 274 (daily) at 1850.

Calcutta—Madras: Depar-

tures, IC 265 (daily) at 1525, Calcutta arrivals, IC 266 (daily) at 1335.

Calcutta—Gauhati: Departures, IC 249 (daily) at 0600, IC 229 (daily) at 1140, Calcutta arrivals, IC 230 (daily) at 1425, IC 250 (1, 2, 3, 5, 6) at 1900, IC 250 (4, 7) at 1220.

Calcutta—Ranchi—Patna—Lucknow—Delhi: Departure, IC 410 (daily) at 0550, Calcutta arrival, IC 409 (daily) at 1155.

Calcutta—Kathmandu: Departures, IC 247 (2, 6) at 1600, IC 247 (1, 3, 4, 5, 7) at 1330, Calcutta arrivals, IC 248 (2, 6) at 1910, IC 248 (1, 3, 4, 5, 7) at 1250.

Calcutta—Dacca: Departure, IC 223 (daily) at 1440, Calcutta arrival, IC 224 (daily) at 1640.

TRAINS

1 Up/2 Down: Delhi Kalka Mail: (Daily) Howrah departure 1920, Howrah arrival 0815.

101 Up/102 Down: Rajdhani Express: (Bi-weekly) Howrah departure (1, 5) 1700, Howrah arrival (4, 7) 1050.

81 Up and 103 Up/82 Down and 104 Down: Air Conditioned Express: (Tri- and Bi-weekly) Howrah departure (2, 3, 4, 6, 7) 0940, Howrah arrival (1, 2, 3, 5, 6) 1710.

2 Up/1 Down: Bombay Mail: (Daily) Howrah departure 1945, Howrah arrival 0805.

60 Up/59 Down: Geetanjali Express: Howrah departure (1, 2, 3, 5, 6) 1400, Howrah arrival (1, 2, 4, 5, 6) 1335.

141 Up/142 Down: Coromandel Express: (Daily) Howrah departure 1520, Howrah arrival 1130.

3 Up/4 Down: Madras Mail: (Daily) Howrah departure 2000, Howrah arrival 0605.

173 Up/174 Down: Himgiri Express: (Tri-weekly) Howrah departure (3, 6, 7) 0545, Howrah arrival (1, 2, 5) 2305.

43 Up/44 Down: Darjeeling Mail: (daily) Sealdah departure 1900, Sealdah arrival 0845.

5 Up/6 Down: Amritsar Mail: (Daily) Howrah departure 2000, Howrah arrival 0755.

59 Up/60 Down: Kamrup Express: (Daily) Howrah departure 1855, Howrah arrival 0630.

* Denotes days of the week, from Monday (1) to Sunday (7).

TV

CALCUTTA

6 February

5:30 pm Feature film in Hindi (relayed from Delhi)

6.32: Saptahiki.
 7.30: Sanvad
7 February
 6.34: Chiching Phank.
 7.00: Bijan Prasange.
 7.30: Sanvad.
 7.40: Sanvad Prabaha.
 7.55: Sahilya Sanskriti.
8 February
 6.34: Harekarakamba.
 7.00: Play serial—Madan Hazir. Script Manoj Mitra.
 7.30: Sanvad
 7.40: Youth Time.
 8.10: Sahil Mitra: Violin
9 February
 6.34: Pallikatha.
 7.00: English film serial. Around The World In Eighty Days (part X).
 7.30: Sanvad.
 7.40: Darshaker Darbare
 8.00: Chitrahhar (relayed from Delhi).
10 February
 6.34 pm: Industrial programme (a) Film on Diamond Bits Industry. (b) Musical programme by industrial workers
 6.50: Hindi programme.
 7.10: Ektu Bhebe Dekhun. Photo feature
 7.15: Music
 7.30: Sanvad.
 7.40: Drishtikone
 8.00: Music.
11 February
 6.34 pm: Jana Ajana
 6.45: Music
 6.55: Tarunder Janya (a) Programme on role of youth in community development and social welfare (b) Instrumental music.
 7.30: Sanvad
 7.40: Sports Round Up.
 8.10: Rabindrasangeet
12 February
 5.19 pm: Music.
 5.30: Feature film in Bengali
 7.30: Sanvad
 8.10: Anweshan (TVNF).
 Sankshipta Sanvad.

Note: The National Network Programme will be telecast daily from 8.30 pm to 10.30 pm.

DHAKA

6 February
 5.45 pm. Film: Worzel Gmmidge
 9.05: Film: Hart to Hart. Second Channel
 5.32 pm: Sports programme: Athletics.
 6.35: Film: Lille.
 7.55: Film: Cesar's World.
7 February
 5.20 pm: Children's programmes: (a) Amra Notun. (b) Shishu Mela.
 6.05: Film: Get Smart
 9.05: Film: Trapoer John MD: General Hospital
 Second Channel
 5.32 pm: Film: Management.
 6.35: Film: Project UFO.



A scene from 'Galileo' by Bohurupee

7.55: Film Electric Company.
8 February
 5.45 pm: Film: Life On Earth. Second Channel
 10.00 Film: Kojak. Second Channel
 5.32 pm: Film: The Art As A Hobby.
 6.35: Sports programme

9 February
 5.40 pm: Cartoon. Mighty Man And Yukk.
 9.05: Film. The Fall Guy/Charlie's Angels. Second Channel
 5.32 pm: Film: Charlie Chaplin.
 6.35: Film: The Waltons.
 7.55 Film You Asked For It.
10 February
 5.30 pm: Film: Sesame Street.
 10.00: Film: Dallas. Second Channel
 5.32 pm: Film: Ali And The Camel/Magnificent Six And Half.
 6.35: Film: Ten Speed And Brown Shoe.
 7.55: Film: Muppet Show.

11 February
 3.15 pm: Special film show
 5.00. Cartoon: Barbapapa/ Fang Face.
 6.35: Film: Bewltched. Second Channel
 5.55 pm: Film: The Brady Bunch.
 6.35: Film: General Hospital.
 7.55: Film: Giligans Island.

12 February
 9.05 am: Cartoon: Battle Of The Planets.
 9.30: Children's programmes: (a) Amra Notun. (b) Shishu Mela.
 9.55: Film: You Asked For It.
 10.50: Film: Chips.
 11.35: Sports programme.
 5.25 pm: Film: Mr Merlin.

6.15: Film Little House On The Prairie.
 9.05: Bengali feature film Second Channel
 7.00 pm: Alfred Hitchcock Presents
 7.55: M.A.S.H.

THEATRE

BENGALI

6, 8, 10, 12 February: 3, 6.30 pm.
Aghatan: Rangana (153/2A, Acharya Prafulla Chandra Road; 556846).
 'Written by Binu Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile actor Anup Kumar.
Baghini: Minerva Theatre (6 & 6/1 Beadon Street; 554489).
 Written and directed by Samir Majumdar and adapted from Samaresh Basu's story.
Jai Ma Kali Boarding: Rangmahal (551619).
 A hilarious comedy, directed by and starring the veteran comedian Bhanu Banerjee.
Nahabat: Tapan Theatre (37A & 37B Sadananda Road; 425471).
 Directed by Satya Bandhopadhyay, this play is regularly being staged for the past six years and more.
Samadhan: Star (79/3/4 Bidhan Sarani; 551139/4077).
 Ranjitmall Kankaria directs while Mahendra Gupta acts in the social drama.
Sreeman Sreemati: Pratap Manch (Acharya Prafulla Chandra Road).
 Directed and acted by Gyanesh Mukherjee, with

leading artists Nilima Das, Soma and Basabi Nandy. A Chaturmukh presentation.
Sreemati Bhayankari: Bijon Theatre (5A R.R. Kishen Street; 558402).
 A Theatre Unit production, in which the star attraction is the famous comedian Rabi Ghose, who acts as well as directs.
Sundari Lo Sundari: Jogesh Mime Academy, S.P. Mukherjee Road; 460746.
 A hilarious comedy produced by Rajanigandha. Leading artistes are Chinmoy Roy, Ashim Kumar, Nimu Bhowmick, Sumita Sanyal and Santwana Basu. Direction by Chinmoy Roy.

THE ARTS

6 February: 6 pm.
 Inauguration of "In Paradise"—an exhibition of paintings, water colours and collages by Herbert Schneider, artist from the Federal Republic of Germany.
 The exhibition will remain open till 18 February daily from 3-8 pm.
 At MMB Studio, 8 Pramathesh Barua Sarani; 479398/9404.
6-12 February: 3-7 pm.
 An exhibition of paintings by Mrs S. Rohatgi Maitra. Mr Ahibhusan Maik will inaugurate the exposition.
 At the Decor Service Art Gallery, 32 Chowringhee Road.
11-18 February
 Collage workshop to be conducted by Herbert Schneider for professional and non-professional artists.

At Max Mueller Bhavan, 8 Pramathesh Barua Sarani: 479398/9404.

SPECIAL EVENTS

6 February

The Tenth Statesman Vinlage Car Rally! Watch the flag off at 9 am from Raj Bhavan south gate. Halting point at Hotel Airport Ashok.

6 February: 9.30 am.

A variety entertainment programme with Hemanta Mukherjee, Usha Uthup and Miss Raj in dance. Announcer: Debraj Roy.

At Gem Cinema, Entally.

6 February: 10 am.

Development of Electronic Music—examples from the productions of the Studio for Electronic Music, WDR Cologne. Conducted by Wolfgang Becker.

At Sangeet Research Academy

6 February: 1-7 pm.

Jaideb Baghel is conducting a demonstration cum exhibition of the Dhokra art-metal craft by the 'lost wax' process, which is a living tradition among the Gharwa tribal community of Bastar in Madhya

Pradesh.

Its imagery and design are richly imbued with concepts from the tribal pantheon.

At CTA Hall (adjoining Flury's), 18H Park Street.

6 February

The Hindi theatre group Madhyam present their hilarious musical comedy *Dulari Bai*, directed by Pradeep Arora. The cast includes Renu Roy, Pradeep Arora, Ravi Gupta, Pawan Kanodia and Arun Sharma.

At Kalamandir (B), 48 Shakespeare Sarani, 449086.

6 February: 8 pm.

OM—a recital featuring voice, overtone technique and lambura.

At MMB auditorium, 8 Pramathesh Barua Sarani: 479398-9404.

6 February: 6.30 pm.

Bohurupee presents Brecht's *Galileo*, directed by Kumar Roy. The cast includes Amar Ganguly, Debtosh Ghosh, Tarapada Mukherjee, Balaji Gupta, Sunil Sarkar, Kali Mukherjee, Soumitra Bose, Namita Mazumdar, Averi Dutta and Sumita Chatterjee.

At the Academy of Fine Arts, Cathedral Road



A scene from a dance recital by Saraswata Sammelan

6 February: 6.30 pm.

Anamika's acclaimed intimate play—*Antigone*—directed by Bimal Lath

At Lawrence Hall, Rowdon Street

6 February: 6.30 pm.

Souvanik presents an adaptation of *Mousetrap—Indrakul*

At Mukta Arigan, S.P. Mukherjee Road, 465277.

6 February: 6.30 pm.

Kingshuk presents an evening of songs and recitation. Songs: Hemanta Mukherjee, Chinmoy Chatterjee and Bani Tagore. Recitation: Santosh Ghosh, Niren Chakraborty, Sunil Ganguly, Arun Baschli, Maitreyee Devi, Partha Ghosh and Gouri Ghosh

At Rabindra Sadan Cathedral Road 449937.

7 February: 5, 7 pm.

Film Josef von Sternberg's *The Blue Angel* (1930 b/w. 116 min)

At the MMB auditorium 8 Pramathesh Barua Sarani, 479398 9404

8 February: 5, 7 pm.

Film Karl Hartl's *FPI Does Not Answer* (1932 b/w 85 min)

At MMB auditorium, 8 Pramathesh Barua Sarani: 479398 9404.

8, 9 February: 6.30 pm.

Lecture and seminar on theatre by Jochan Dasgupta and Bivash Chakraborty and chorus songs by group singers lead by Hemanga Biswas, to celebrate Theatre Unit's Silver Jubilee. On the second day, they will present their new production—*AakalBodhan*

At Bijon Theatre, 5A RR Krishna Street; 558402.

9, 10, 11 February: 7 pm.

Delhi's world famous

Akshara Theatre presents Gopal Sharman's *The Ramayana*—an epic play in English, starring Jalabala Vaidya

At Rabindra Sadan, Cathedral Road, 449937

12 February: 4 pm.

An informal introduction and comparative interpretation of the Amadeus and the LaSalle Quartets, conducted by Hans-Juergen Nagel

At MMB Studio, 8 Pramathesh Barua Sarani, 479398/9404

11 February: 6.30 pm.

Shekhar Chatterjee directs and presents Oedoen von Horvath's folk play *Tales From The Vienna Woods* in three acts.

At Max Mueller Bhavan, 8 Pramathesh Barua Sarani: 479398 9404

12 February: 6.30 pm.

Open theatre presents *Teen Penny Opera*, an adaptation from a German play by Bertolt Brecht. Direction by Anjan Dutt

At Max Mueller Bhavan, 8 Pramathesh Barua Sarani: 479398 9404

12 February: 6 pm.

Saraswata Sammelan presents once more the dance drama *Basabdutta* and choir songs accompanied by dance recitals. The programme will be directed by Purnima Ghosh.

At Gorky Sadan, Lower Circular Road

12 February: 6.30 pm.

Aalap presents in aid of Social Welfare Fund Jagannoy Mitra and Dhananjoy Bhat-tacharjee.

At St Paul's Cathedral ground, Cathedral Road.



A scene from 'Dulari Bai' with Ravi Gupta and Renu Roy

DRESS CIRCLE



Right: Best remembered as the kind of 36, Chowringhee Lane Debasree a discovery of Tarun Majumdar stepped into Bombay and signed a Rajshree film among her first few there. However, she hasn't entirely forgotten about Calcutta yet. Plenty of films have her in the lead, many of them with her in the lead. Among the most exciting new finds Debasree is poised to take over the position among the Bengali heroines within the next 12 months or so. She'll do all that it takes.

Left: If we're not very wrong, you are looking at the face. And wondering where you have seen it before. If you look a little more deeply, you'll get it right. It's Jalabala Vaidya, of course. The internationally acclaimed stage actress acts in husband Gopal Sharman's *The Ramayana* which, after 1,400 shows all over the world, comes to Calcutta for the first time this month.

George Harrison, the famous Beatle, was in city on a "personal visit" and to meet "old friends" like Ravi Shankar and Alla Rakha. He attended the much plugged music event of the decade, the Ravi Shankar-Ali Akbar Khan concert. On his way to Australia via Hong Kong, Harrison had to leave the hotel in which he was staying when fans began crowding him, and he fled to an industrialist's flat at Elgin Road.

Hirak Sen



Chatterji Ghosh

Top: With Moon Moon Sen, it's the other way about. Headlines keep hitting her. Where others had failed, this time she succumbed to Basu Chatterji when he got her in a position where she couldn't say 'No.' Even after having signed a number of Bengali films, Moon had been acting very choosy about Hindi films. However, on a recent visit to Bombay for an ad film, she was grabbed by Chatterji who signed her on along with Mithun Chakraborty.

MARKINGS

A Rose...



SHOPKEEPERS in Calcutta come a cropper when naming their shops. There are, of course, certain stock names, but the average label often makes for rather irritating and amusing reading. Like a dry cleaner's shop named 'Thik Mik' on the CIT Road.

But the honours in this respect should be bagged by a rather nondescript ironware shop on Nirmal Chunder Street (towards College Street) named, of all things, 'Irony'.

Ironically, rather an ominous name for a business venture, isn't it?

A Lesson

COLLEGE Street is renowned for its bookshops and the attractive discounts they offer. Thus, throughout the year there is a mad scramble primarily for text books at discounts which ordinarily work out to a neat 10 per cent or extend even to an attractive 20 per cent.

This feature however seems to be fast dying out. Recently, many bookshops are openly selling books at inflated prices. For example, many books published by the Macmillan concern, currently on strike, have gone underground and are selling at exorbitant prices. A solitary instance is Allan R. Ball's popular political science text book, *Modern Politics and Government*, which is selling at an astonishing Rs 75 in black as against the usual marked price of Rs 45 which again works out to around Rs 40 at a customary discount.

However, the most shocking instance is the case of the ABTA Test Paper, an invaluable compilation of examination papers for the aspiring

Secondary examinee. Firstly, this popular test paper is published only a few days before the Secondary examination commences. To add to the woes of the aspiring examinee, the distribution of this test paper is controlled by vested interests and is totally lopsided. If you want to purchase your copy at the face value of Rs 15.50 you would have to sweat it out for an hour or two in the serpentine queues at the ABTA office in central Calcutta. In College Street, however, this test paper is being sold openly in black at an exorbitant Rs 22. Said a bookseller about this unfair hike: "We bought our copies in the blackmarket. So you must pay Rs 22." Quite cryptic that, but it raises serious questions about the distribution of a test paper published by a government body. The education ministry, true to its tradition, is oblivious of this matter which is becoming a regular feature. And that's College Street's reputation as a haven for low priced books for you!

Stamp Away

AMONG the numerous public utility services that have come in for severe criticism in recent times is the postal department. Letters reaching three weeks late, telegrams arriving even later, mail getting pilfered, are all common complaints.

However, an acquaintance of ours has brought to our notice an oversight on the department's part, which one hopes in an isolated case. It is vivid proof of the sheer somnolent indifference of the postal employees, reflecting, perhaps, both the working and social conditions of the persons concerned.

The case is simple: maybe even funny. Our acquaintance recently received a postcard, duly stamped at the post office of issue and the post office of receipt. All fine. Except that, the stamps which both the post offices had so efficiently postmarked were revenue stamps! Which only goes to prove, that for public utility organisations, revenue makes no difference.

Comic Relief

GOING to a film generally constitutes a relief from the humdrum of daily existence as one escapes into the tinsel world of glitter and glamour and good overcoming bad. In some parts of the city, however, relief from the cinema is derived in more ways than one.

There is a particular cinema hall situated, ironically enough, bang opposite the Corporation building, which seems to attract all varieties of men genuinely in need of re-

lieving themselves.

At the beginning and end of every show, and quite often, in between too, the hall is quite unapproachable because of the vast crowd thronging it. But this crowd is quite unlike any other, as all those constituting it are invariably on their haunches. The reason is not hard to find, for all of them are contributing their bit to the drainage of the city, with strong nasal accompaniments. Calcuttans certainly know how to make the most of what they get.



Illustrations: Debanish Deb

Inner Eye

NEXT SEVEN DAYS

FROM FEBRUARY 6 TO FEBRUARY 12



ARIES

March 21 - April 20

Your courage, faith and fortitude will greatly help to surmount successfully the difficulties besetting you presently. New friends and fresh interests, probably intellectual or artistic, are foreseen for you, but do not neglect business and eschew gambling.



LEO

July 23 - August 22

Be on your guard against the people you trust, for unknowingly one of them may do you some harm. If progress is slow, do not be despondent, for the clouds will soon pass. Conserve your resources because health may break due to over-exertion.



AQUARIUS

Nov 23 - Dec 22

Gain and loss, happiness and sorrow are strangely intermingled this week for you. Much depends on your own actions—avoid friends and advisers, also unorthodox speculation and excesses. Watch business and correspondence carefully.



Taurus

April 21 - May 21

Exercise extra care regarding your health since much will depend on this. A measure of good fortune and success is promised you, but will be accompanied by irritating delays and annoyance at the weekend. However, secret associates will provide some help.



Virgo

August 23 - Sep 22

Domestic, love and social activities do not make for contentment and happiness. An unexpected event brings gain, but attend to business carefully otherwise employers and officials may generally prove to be unhelpful. But do not be disheartened for good times are ahead.



APRICORN

Dec 23 - Jan 20

Your success grows apace, unexpected benefits are round the corner, but conserve some of your gains and beware of extravagance. Health too will improve and a new friendship is foreseen. Elderly women will prove to be helpful. Be tactful with others.



EMINI

May 22 - June 21

This week will be best for children with a lot of good fortune awaiting them. A love affair is not far away and financial success precedes it. Make changes in your domestic life after careful reflection on finances. Take a holiday with your family.



LIBRA

Sep 24 - Oct 22

Disappointment through false friends is threatened this week. Utilise fully the remarkable sense of enterprise, ingenuity and originality that is pervading you and inspiring you. Translate plans into action. Success is assured but be cautious where writing is concerned.



QUARIUS

Jan 21 - Feb 20

Children and the feirer sex will greatly aid your own industry and initiative, which will enhance the good fortune promised you, including pleasant surprises. Despite the opposition of seniors and elders put your plans into action. Watch finances carefully.



CANCER

June 22 - July 22

You will experience a longing for change and novelty. Your intuition will somewhat mitigate the threat of loss through attempted fraud or misrepresentation in business. Help comes also from a senior person. Exercise watchfulness in business.



CORPIO

Oct 23 - Nov 22

Provided discretion is observed in dealings with the opposite sex, a fair measure of happiness is promised you. Property matters, speculation, legal matters and courtship are ill-signified. A deceptive element prevails in foreign correspondence.



PISCES

Feb 21 - March 20

You will surmount unexpected difficulties by courage, resourcefulness, enterprise and the help of women friends and strangers, but deal tactfully with elders. A change of place is not unlikely. Correspondence should be zealously pursued.

BIRTHDAYS

February 6

A happier and more successful year is envisaged for you. A pleasant journey, beneficial changes in profession, success of offsprings, fresh intellectual activities etc bring you closer to your goal in life.

February 7

Your year is indicative of expansion in business and beneficial changes therein but accompanied by ill-feeling. New friends and interests are likely and the health of yourself and that of your family improves significantly.

February 8

This year presages important and unexpected changes in your lifestyle. A memorable year if you utilise fully your greatly increased energy—results will be extremely gratifying.

February 9

A year of ups and downs is portrayed, benefits from an unexpected source and ill health being the important events. The latter part of the year will be fruitful.

February 10

A difficult and trying time lies ahead, calling for extreme caution and level faith and courage in all your affairs. Provided errors in judgement in business affairs and impulsive changes are avoided, some success is yours.

February 11

Promise of a busy active and successful year lies ahead. Valuable help from a secret source will be forthcoming so forge ahead. An unexpected change or reversal in fortunes will later give way to brighter conditions.

February 12

Keep your expenditure within bounds and your anniversary will provide quite a few highlights. Do not neglect business for pleasure. An important journey regarding your profession is foreseen.










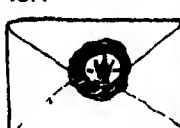
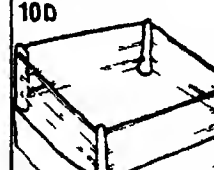
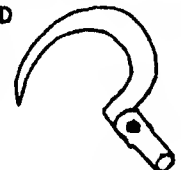
SUGGESTIONS





LUCKY NUMBER AND COLOURS

SUNDAY	ENTERTAINMENT	FEBRUARY 6	7	BLACK
MONDAY	LEGAL AFFAIRS	FEBRUARY 7	2	GREY
TUESDAY	MEDITATION	FEBRUARY 8	4	GREEN
WEDNESDAY	AUSPICIOUS MATTERS	FEBRUARY 9	6	BLUE
THURSDAY	BUSINESS DEALS	FEBRUARY 10	1	WHITE
FRIDAY	CORRESPONDENCE	FEBRUARY 11	10	YELLOW
SATURDAY	SPORT	FEBRUARY 12	9	RED

M. B. RAMAN

WONDERLAND









1A 	PICTUREWORD				1D 					
	1	2	3	4						
	A	P	E							
			5							
5A 	6			7	8					
6A 		9	10	R	A	M	C	A	P	3D James
		11		g						
	12			N						
				g						
9A 	11D 	8D 	4D 							
12A 	13A 	10D 	7D 							

Each of the drawings above shows the name of a party game. Can you name all four? Write each answer in the grey box below the picture.

Oranges and Lemons
Ducking for Apples,
Musical Chairs, Statues

SOLUTIONS
Across: 1 Tape 5 Bacon 6 Puppies 9 Tramcar 12 Saint 13 Seal
Down: 1 Teapot 2 Puppet 3 Name 4 Top 7 Sickle 8 Barrel 10 Ring 11 Can

1 	2 	3 	4 
a 	b 	c 	d 

4 Can you make *Animal Shadows* on the wall with your hands? The shadow pictures above are of a goose, a rabbit, a goat and a giraffe, but the hands underneath these shadow pictures are jumbled up. Can you pair up hands a, b, c and d with the shadow pictures 1, 2, 3 and 4?

Junior Whirl

by Haf Kaufman

1 ONE _____
 2 ONE _____
 3 ONE _____
 4 ONE _____
 5 ONE _____
 6 ONE _____

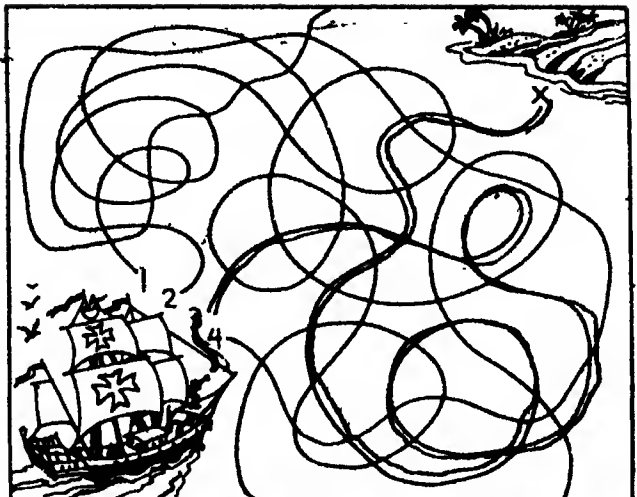
FIND WORDS ONE BY ONE
 Find words one by one to complete this wits tester. Each answer word contains the letters O, N, E, in the positions indicated in the diagram.

- Definitions, top to bottom, are:
1. Unilateral (hyphenated word).
 2. Feeling forlorn.
 3. Kind of alphabet.
 4. Contest foe.
 5. Added spices.
 6. Main arch piece.

Remember, letters of the word ONE remain in the positions shown above.

• **WELL VERSED?** "The one-llama is a _____, the two-llama is a _____, and I will bet my silk pajamas there'll never be a three-llama." wrote the late Ogden Nash. Fill blanks with rhyming words.

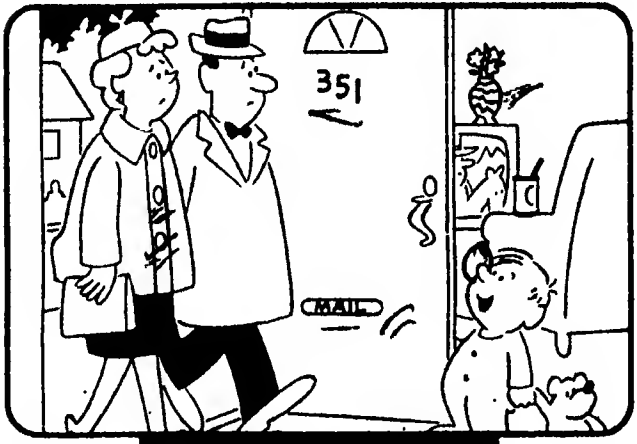
The missing words are 'preat' and 'beast,' respectively.



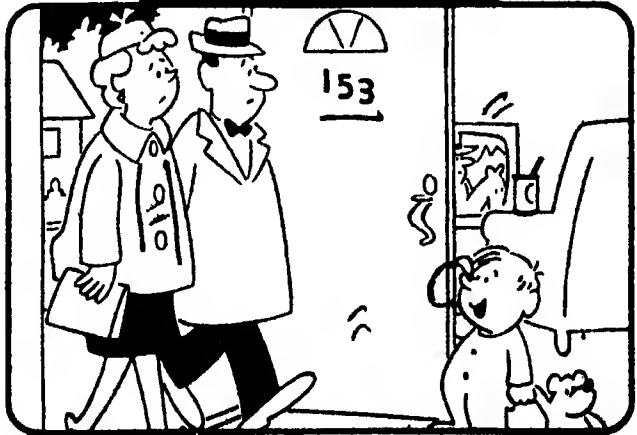
SHORE THING! One of four paths carries Columbus's ship to a safe landing at X above. Which path is that?

• **Blue Note!** Match these composers: Gershwin, Handy, Strauss, with these compositions: "St. Louis Blues," "Blue Danube," "Rhapsody in Blue."

Gershwin — "Rhapsody in Blue" Handy — "St. Louis Blues" Strauss — "Blue Danube"

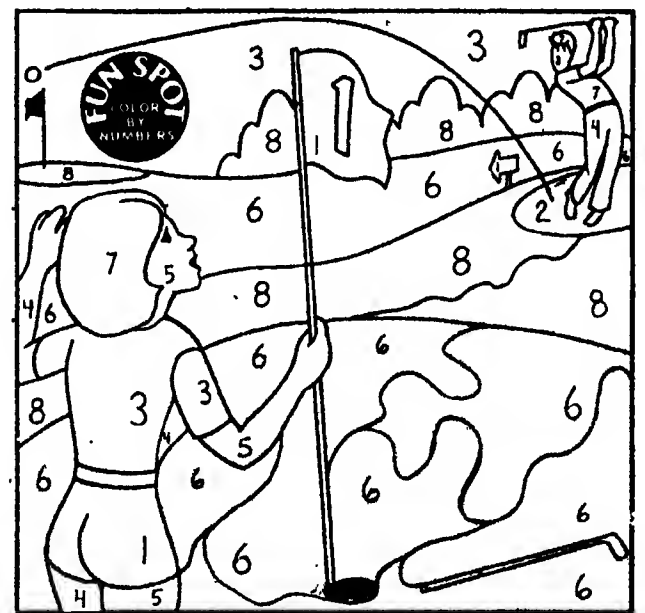


HOCUS-FOCUS



CAN YOU TRUST YOUR EYES? There are at least six differences in drawing details between top and bottom panels. How quickly can you find them? Check answers with these below.

Differences: 1. Mail slot is missing. 2. Purple is missing. 3. House number is different. 4. Mail slot is missing. 5. Hand is missing. 6. Hand is tilted.



TEE PARTY! Add the following colors neatly to complete the golfing scene above: 1—Red. 2—Lt. blue. 3—Yellow. 4—Lt. brown. 5—Flesh. 6—Lt. green. 7—Dk. brown. 8—Dk. green.

SPELLBINDER

SCORE 10 points for using all the letters in the word below to form two complete words:

A C H I E V E R

THEN score 2 points each for all words of four letters or more found among the letters.

Try to score at least 50 points.

Possible anagram: Have five.

QUIZ / Neil O'Brien



Rongon Neogi, Calcutta-19, wants to know how that scanty two-piece beach garment for women, the bikini, got its name. Designer Louis Reard of France

first presented his revealing creation at a Paris fashion show on 5 July 1946, four days after the American atomic detonation on Bikini Atoll in the Pacific. Both events caused international repercussions, and Reard coined 'bikini' to reflect his concept of "the ultimate." The first bikini was cotton, printed with a newspaper design, and was worn by dancer Micheline Bernardi. Her photo was printed around the world and she received 50,000 fan letters.

Here is a brief, belated report from Joydeep Bhattacharya on an inter-college quiz: "Calcutta University hosted a festival, CAMPUS '82. The authorities had decided to hold the quiz in Bengali and another in English. The quiz in English was held at the Ballygunge Science College where the battle for top honours saw some anxious moments for the top teams. Eventually, Ramakrishna Mission, Narendrapur, emerged

victorious, followed by St Xavier's College and Hazra Law College who put up a spirited performance. The quiz in Bengali was held at the Hazra Law College and barring some surprise attempts at usurpation, C.U. (Arts and Commerce) were kings of the quiz throughout. "The quizmaster never succeeded in getting on top. What the quiz lacked in mod cons, it made up in the loud rapport from the audience and the frequent verbal appreciation levelled at favoured teams. The questions were not limited to the 5-W's of quizzing, (why, what, when, where, whom), and the audience too had a share of the fun."

Joydeep also points out a printing error (21 Nov. '82) where 'astrotot' appeared as 'astrolot.'

Amrendra Kumar, BIT, Sindri, has rightly drawn attention to the omission by oversight of 'Bahrain' from the members of the Gulf Co-operation Council (19 Dec. '82). It's good to know you regularly organise quizzes on your campus.

A.M. Shahid, Calcutta-16, would like to know who invented eyeglasses. 'Discs for the eyes' was the name at one time. They were originally made by an unknown Italian glass worker from Tuscany between

1280 and 1296. A Friar Giordano preached about this inventor in a Florence Church in 1306, saying he had met him some 20 years earlier, but he did not mention the man's name. We know that his eyeglasses were suitable only for the far-sighted. Concave lenses for the near-sighted did not appear until the 15th century. The introduction of eyeglasses is sometimes attributed to uclesandro di Spina of Florence.

The Chinese have often been suggested as the inventors of eyeglasses, but it is a matter of dispute whether the West learned from the East or vice versa. Benjamin Franklin, who disliked having to carry about two pairs of glasses with him, invented bifocals in 1784.

G. Rajkumar Rao of Purulia asks: "What is the national bird of the USA?" The answer is: the bald, white-headed or American eagle. Apparently Benjamin Franklin favoured the turkey, not the eagle, being selected as the national symbol of the USA. According to him, the eagle did not have a good moral character because it lived by robbing. If Ben had had his way what would Americans have eaten for thanksgiving dinner? After all you can't eat the national bird!

QUESTIONS

1. What is the name of India's only aircraft carrier? (Sisir Saha, Calcutta-16)
2. Who was the Greek god of the Underworld? (Anil Prasad, Burnpur)
3. What is the full name of the writer of the James Bond stories and what was his first Bond novel? (Tapan Mukherjee, Balagarh and Moushumi Bakshi, Calcutta 14)
4. What are the names of the members of the group Pink Floyd? (Supriyo Gupta, Calcutta-14)
5. Who was called the Indian Napoleon? (Akash Agarwal, Siliguri)
6. Who discovered radium and in which year? (Saugata Dhar Chowdhury, Santiniketan)
7. From which fruit is neroli oil obtained? (Javed Haider, Calcutta 14)
8. Who became Prime Minister of Russia in 1917? (Mohammed Ali Haider, Calcutta 89)
9. What was the real name of Chengiz Khan? (Santanu Ghosh, Belurmath)
10. Who is the founder of judo? (Kanti Chakraborty, Digboi)

ANSWERS

- *1. I.N.S. Vikrant.
 2. Hades or Pluto.
 3. Ian Lancaster Fleming. *Casino Royale* (1953).
 4. Roger Waters, Nick Mason, Rick Wright and David Gilmour.
 5. Samudragupta.
 6. Pierre and Marie Curie (1898).
 - *7. From the flowers of orange trees.
 8. Aleksander Kerensky from July 1917 to October 1917 (old style calendar).
 - *9. Temuchin (or Temujin).
 10. Dr Jigoro Kano of Japan.
- (* Indicates answer given by person sending in the question.)

EATING OUT / Teleybhaja

VOTE FOR NARAYAN SAU'S TELEYBHAJA

These tidbits are of historical significance

A very long time ago, in 1920, to be precise, a little shop started up business by dispensing teleybhajas in a place bang opposite where the now famous Rangmahal theatre is. It might have remained just another stopping-off point; just one more faceless roadside joint, had it not been for the revolutionary zeal of the owner, the present proprietor's father, who decided at that time to throw in his sympathies with Netaji Not as a fighter, though, but as an admirer and empathiser! And so it came about that from 1947, this shop on 158 Bidhan Sarani at Lakshmi Narayan's behest, started doling out free teleybhajas on Netaji's birthday, and to this day people flock to the place to get their share of these quick hot snacks—the 23rd of January—gratis.

What is so special about these teleybhajas? And how does one describe this commodity to anyone but a local? Pakoras sound so alien, but then even more alien is any attempt at enumerating the composition of teleybhaja. Gram flour batter dumplings mixed with onions and other sundry vegetables and fried in deep oil until golden brown? Ugh! Nothing could be worse than forced description of this sort. The only real knowledge to be gained about this is to sample it, savour it, and get hooked, for one fried-on-the-spot teleybhaja leads to another and another.

Quite frankly, Lakshminarayan Sau's teleybhajas are not all that exclusive, tastewise. But why is it

that every evening by about five o'clock, a crowd builds up, at least six-deep, while the various peyajis, begunis, chops and cutlets simmer to perfection in a large black iron kurai, and the final product goes out brushed with tart rock salt to stimulate and then aid the digestive process? So, if the taste isn't exclusive, what is?

Three reasons come to mind at once. First, the

commodity is cooked in good, clean, unadulterated oil. No gastric complaints or gastronomic protests, surely. Then the pricing—everything under 40 paise. (Phuluris: 15 paise; begunis: 20 paise; peyajis and alu chops also 20 paise, kashmiri chops: 25 paise and cutlets and chops between 30 and 40 paise). The size is substantial and the taste always uniform. And finally, the deepfried traditions of the shop,

where courtesy savours the proceedings everyday. Sau himself cuts a distinguished figure, his presence regularly felt, despite seven sons who carry on his business—over so genially.

And of course captive customers there are aplenty. If London theatregoers can run to their nearest pub just after a show, here is an equivalent post-play place, where a spot-prepared snack can have its cathartic effect. Incidentally, all the fried goodies are vegetarian, so there can be an universal appeal and no turning up of noses at what could have been fishy oil.

Our friends in South Calcutta are bound to protest that it is too far to go all the way up North just to have teleybhajas. In which case, haven't you heard of the guy who has been, for two decades, sitting on a jut of pavement opposite Parbati Bastralaya on Rashbehari Avenue (where it turns into Hindustan Park), frying the lightest of teleybhajas for just a couple of hours during stroll-time in the evenings? His 10 paise peyajis, and 30 paise gigantic brinjal slices are a treat, so ready to melt in the mouth are they. Once the embers of the portable clay oven die down, the owner disappears as swiftly into the night, only to reappear the next evening at his appointed place with unchanging quality.

Not recommended for non streetwalkers. Come now—you know what I mean!

নেতাজী

লক্ষ্মী নারায়ণ সাউয়ের

জনপ্রিয় উৎকৃষ্ট

তেলেভাজা

ভোট দিন।



২৩শে জানুয়ারী নেতাজীর জন্মদিনে

তেলেভাজা বি. থাকবে।

নারায়ণ সাউকে ভোট দিন।

১৯৮০

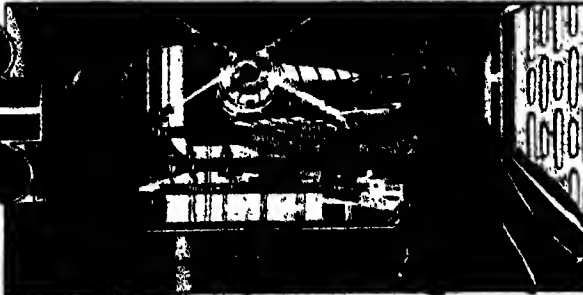
An old poster promising free teleybhajas

Rita Bhimani



STAR WARS

Written by ARCHIE GOODWIN
 Drawn by AL WILLIAMSON



JAWA SANDCRAWLER



Using equipment rescued by Artoo-Detoo, the Mon Calamari, led by Admiral Ackbar, attempt to save the MILLINNIUM FALCON...



As the Star Warriors move to slow the approaching Imperials!

THREE OF US AGAINST THREE ARMED SKIMMERS! PERFECT ODDS!



WILL YOU QUIT COMPLAINING, HAN! AT LEAST THE ARMY'S STOPPED!



YEAH! NOW WE'RE INTO DALUJ'S FOG SEASON! IT'S JUST AS WEET... BUT WE DON'T HAVE TO SEE HOW MISERABLE THIS PLANET IS!



MAYBE YOU SHOULD'VE SWITCHED JOBS WITH LEIA...



SHE WASN'T THRILLED ABOUT DRAWING THE LOT TO STAY WITH THE DROIDS AND MAINTAIN A FIX ON US!

KID, TO AVOID DYSTABIA IN THIS SOUP... YOU NEED A SMLAGGLERS UNERRING INSTINCTS!

MANDRAKE

By Lee Falk



WINNERS OF THE BIGGEST GIVEAWAY IN HISTORY... THIS 25-MILLION-DOLLAR PLANE... AND ALL EXPENSES!

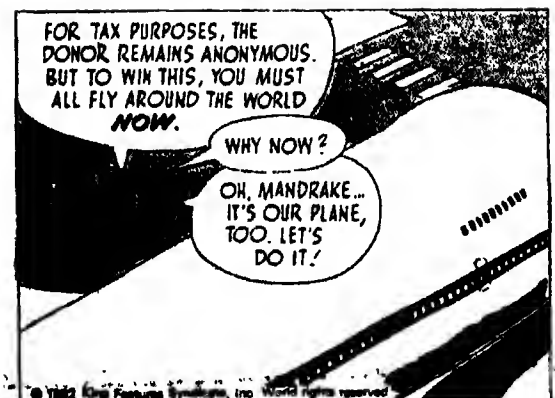


...MAINTENANCE, OPERATION... ALL PAID.. FOR LIFE!

WHOSE LIFE.. THE PLANE'S... OR OURS?

IF THE PLANE WEARS OUT, IT WILL BE REPLACED, FREE!

SOMETHING WRONG HERE...



FOR TAX PURPOSES, THE DONOR REMAINS ANONYMOUS. BUT TO WIN THIS, YOU MUST ALL FLY AROUND THE WORLD NOW.

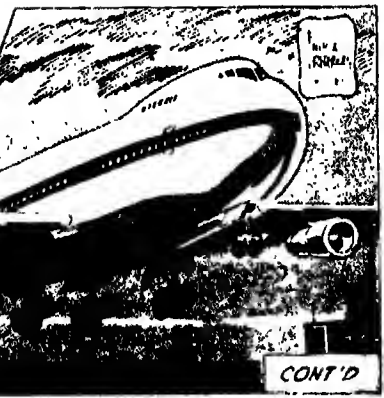
WHY NOW?

OH, MANDRAKE... IT'S OUR PLANE, TOO. LET'S DO IT!



OURS, TOO! LET'S DO IT!

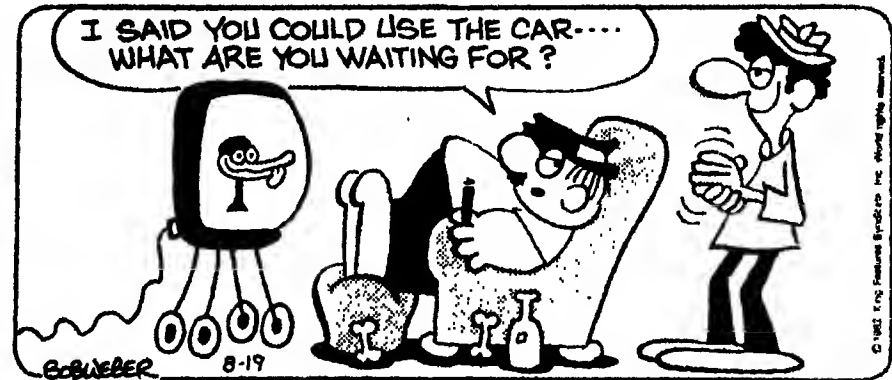
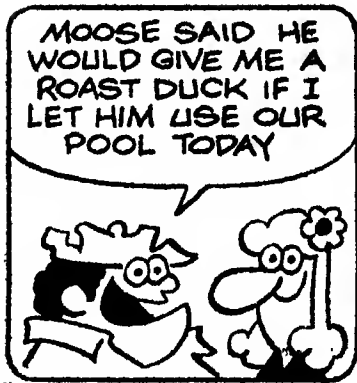
I'M OUTVOTED OKAY... WE GO.



CONT'D

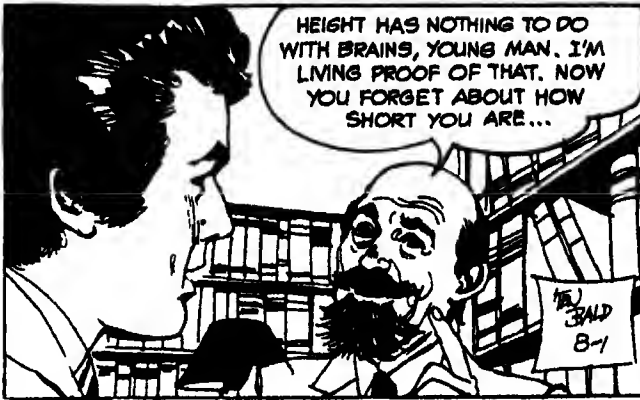
MOOSE MILLER

By Bob Weber

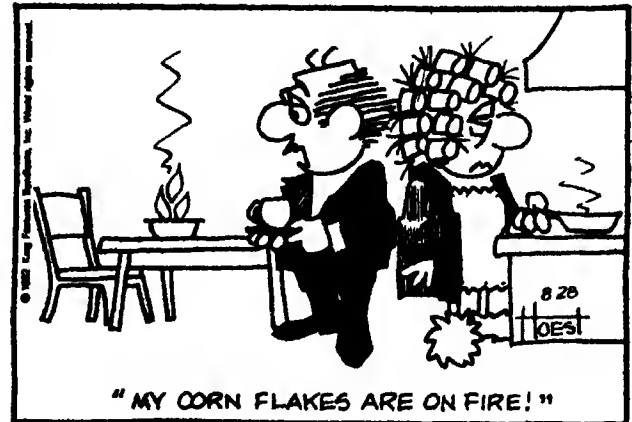
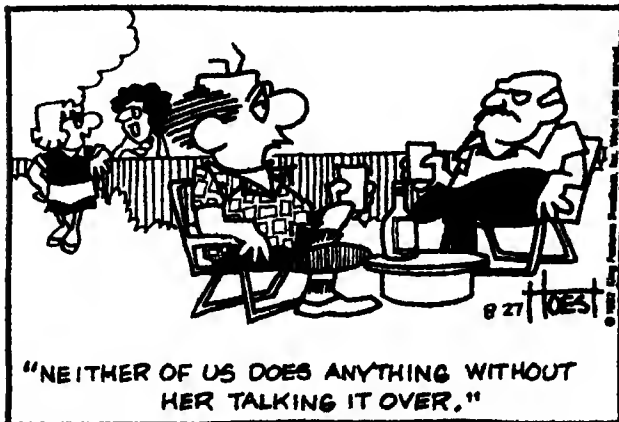
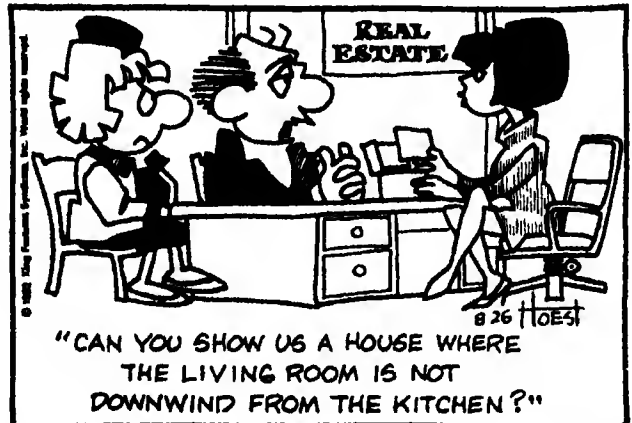
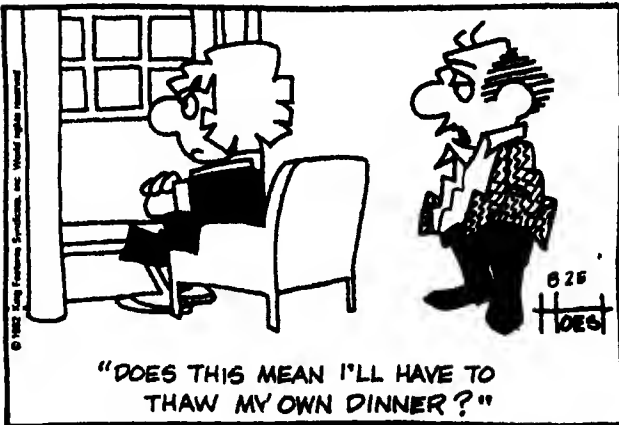


DR. KILDARE

By Ken Bald



THE LOCKHORNS



GUIDE / Bars

ONE FOR THE ROAD

A clear eyed look at the drink spots of the city

IT'S for the third time now that Tom, Dick and Harry have come to Calcutta together to spend a vacation. The usual rounds of calling on old friends and relatives had somehow worn off its novelty. They decided they must do something unusual this time; something which none of their friends had done before so that they could go back and talk of an outlandish holiday.

So when Dick suggested that they go to all the different bars in the city and generally drink away their holiday, the others instantly fell for the idea. And like most others they thought of Park Street first. Walking down, the massive signboard of Olympia (21 Park Street; 249306) drew their attention. Incidentally, this bar which is reputed to be a haven for admen and journalists, mainly because of its reasonable prices and cosy atmosphere, is now called by a different name—Olypub.

Mostly frequented by officegoers on their way back from work, Olympia or Olypub has a rather spartan decor. As a result, when one overhears hot discussions on the merits and demerits of Yilmaz Guney or a discourse on the entire music career of Duke Ellington it somehow appears to blend with the background and not seem incongruous.

However, there are about 20 waiters who cater to the needs of a clientele, that ranges from businessmen to foreign tourists. "The men seem to prefer whisky or rum in winter and of course beer during the summer months," observes the man-

ager Mr B.N. Dasgupta. And indeed they do, for a large peg of McDowell here costs only Rs 10.50 and Rs 5.50 for a half. The other popular brand is Aristocrat, also available for the same price. And imported whisky comes for Rs 35 (large) and Rs 17 (small)—undoubtedly a very attractive price when compared to the rates at some of the other classy places for drinking.

Beer, however, is available at the average price of Rs 12 to Rs 14. Thursday being a dry day, the days before and after it see full houses as stocking up and refilling ensues. During year endings and Christmas, the bar which can cater to about 150 people at a sitting, is almost seen full everyday. Mr S.D. Mehta, the supervisor, said that they prefer to stick to their regular customers for they know their habits and can then control any untoward incidents from occurring and marring the quiet harmony of the comrades-in-booze fellowship. Established in 1944, it still retains the old world charm and is a true drinker's paradise.

Oasis (33 Park Street; 249033), is next door and opened in 1972-73 to serve a similar clientele as Olympia. They have an added customer in the foreign tourist and takes care to see that they are well 'watered' on beer (Rs 17), McDowell whisky for Rs 18 (large)/Rs 9.50 (small), and Scotch (Rs 60/Rs 32). Indian liquor is an instant favourite for it is lighter on the pocket for all those who come for a quick one everyday. Lunch and dinner times pull in the maximum

crowd and the management boasts of having the largest sales in the area. The place is clean and the service is brisk and all drunks are treated with utmost delicacy and care.

The neighbourhood Bonds are not the only ones who go to 007 (15 Park Street; 249457) a lot of keen race addicts are also regular customers at this place. It invites serious no-nonsense drinkers and also those who like a chhota peg between work. The interior is done up in simple orange and brown and this little place, which was started originally as a pub, is really doing well with the beer people in summer (beer is Rs 14.50) and the evening crowd who like their whiskies (Rs 13-15 for a large peg).

Meanwhile, let's see what Tom, Dick and Harry are doing.

Next evening, as the threesome was walking down Theatre Road, they spotted this lovely building with a garden and the aroma of kababs being cooked assailed them. They took a turn into the Astor (15 Shakespeare Sarani; 449957) and eventually to its Vintage Bar, which they found to be tiny but well stocked. The wine list read that imported wine was not available, but the Indian ones looked good at Rs 60/Rs 35. Tom had a Bloody Mary and other cocktails at Rs 18, Dick a beer for Rs 20 and Harry was content with McDowell at Rs 16 for a large one. The lawn outside was very inviting, so they joined others already there and had a lovely time on their way to oblivion under the stars. While they are progressing towards a state of inebriation, let's take a look at the background of the other bars which they're going to visit.

"We'd rather be known as a restaurant than as a bar, because we specialise in Mughlai khana and in 1975 when we started serving alco-



This one's on the house

hol, it was done solely for offering a little more to our customers," says Mr Kothari, the owner of **Peter Cat (18 Park Street; 248824)**. Their customers include people from the embassies and consulates and people from the higher strata of Calcutta society. The decor is very simple but artistic enough to catch one's eye and the Kothari husband-and-wife team did it all on their own. "Everything is functional as well as decorative. There is no surplus," they say. A cosy informal atmosphere is carefully built with solid dark wood panelling and the soft leather upholstery lends an air of security to one already high. The bar is never empty on weekends and a round-the-year beer crowd frequents the place. Mouth watering kabobs complement the drinks and vice versa. With the 15 per cent increase in entertainment tax they've had to do away with music, because as Mr Kothari puts it, "people will probably throw their food on my face if they have to pay so much for entertainment." But music creates the right atmosphere and he sincerely wishes that things were somewhat different.

Another exclusive place for earnest alcoholics is **Maple Bar (15 Park Street, 247262)**. Though comparatively young in the arena, its sales are increasing not only for its very good bar, but also for its prompt service and relaxed atmosphere. Mr Ram Singh, executive member, says that costs are rising because of increased loadshedding but sales have increased proportionately, "because of the new generation who think it great to be seen with a glass of beer. It has almost become a prestige issue." Businessmen settle finances here over a few pegs and find the atmosphere convivial to their vocation. Ladies prefer cocktails, but whisky and rum are favoured by the more macho patrons.

Harry was so struck by the variety of bars in the city, that he insisted that they go to the classier places and taste their offerings of the grape juice. They came to the right place after consulting a few people around, which was none other than the **Poolside Bar** at the Hotel Hindustan International (235/1 Acharya Jagadish Bose Road; 442394). While they sprawled out in the grandeur of their surroundings which included some lovely interior decoration work, they watched a calm, blue pool, and were so relaxed at the end of half an hour that they ordered for

more of the domestic premium whisky at Rs 13, beer at Rs.21 and cocktails at Rs 20 and their joy knew no bounds. The sober but colourful Indian decor along with the tall french windows gave the place an open air look.

But they hadn't yet been to the classiest of them all. The **Chowringhee Bar (15 JI, Nehru Road; 230181)**, of the Oberoi Grand, beats the rest of the bars in the city hollow—in all aspects. Being with the grandest hotel in town is not the end of its qualifications; its interior is something which will leave a lasting impression on one's mind right after the first visit. Glass, potted plants and carefully concealed lights vie with each other for attention against



Creating atmosphere: Peter Cat

tremendous competition from original paintings on the walls done by none other than Desmond Doig himself.

The service is impeccable, the staff being trained at the hotel itself to serve patrons who belong to the highest class. Mr Vijay Kher, food and beverage manager, who took over the running of the bar in 1977 when it was started, says that imported liquor is in maximum demand since their liquor is not purchased in the local market, but comes through special import license from across the seas! Scotch is the favourite, of course, the price of each peg being in the range of Rs 45-50. Next comes beer, which sells

for Rs 20-24 per bottle. Other drinks come in the range of Rs 30-45 a peg. Liqueurs are also available at the uniform rate of Rs 22.

The houseguests, however, (especially the foreigners) prefer the **Poolside Bar**, an open-air affair, in the afternoons. Colourful awnings and comfortable wrought iron chairs, incidentally, are not the only flashy things around, for, they become part of the decor when dazzling young beauties in bikinis arrive for their swim.

The only thing left to do now was to try out the reel seedy joints, and just by chance, as if to fulfil their wishes, they struck fresh booze, while on their way back from a movie in Metro. Situated in a narrow bylane off Lenin Sarani, this bar sports a nondescript facade, with a simple board announcing: **Shaw's (1A Chowringhee Road)**. This happens to be the only bar in the city where one has to pay up before he even gets to see the glass he is going to drink from. They have all the 'wine' for you, but sadly enough no women are allowed to violate the sacred premises of the stag's haven. People from all walks of life patronise this bar which is popularly known as Chhota Bristol. Being one of the cheapest ones in town, it is a veritable mecca for the Bacchante.

The most notable of the bars in the Central Calcutta area is **Saqi (Lenin Sarani)** which was established by C. Ardeshar in 1871. It was started mainly for sailors, but now, all sorts of people go there to escape their worries. A large chunk of their customers are tourists who imbibe unfathomable quantities of beer. Saqi also serve Indian, Continental and Chinese food, of which the latter is most preferred. A live band plays all the time (10 am-12 midnight) and helps the customers to loosen their inhibitions. The manager said that they need police permission to hold cabaret shows and this is a hindrance to sales, since a cabaret show would bring in more customers.

Twelve security men help to maintain the peaceful atmosphere, and to help drunks out into the street. Brandy, rum, gin and vodka sell at an average price of Rs 8, while beer comes for Rs 12. The predominantly male clientele consists of businessmen and others who come here after office hours to drown themselves in the comforting waves of sura.

Barnali Mitra

CALCUTTA / Kalyan Chakravorty



No milk like mother's milk... 4



All it takes is a relaxed mind and an unrelaxed diet.

That's right. Getting ready to breast-feed your baby is as simple as that. All you've to do is relax. And take in all those things that can help your body make more milk for your baby.

Stop worrying.

Worry can harm you. And, your baby. It can make you feel ill and, even worse, dry up the milk flow.

If you've a health problem, don't just sit and mope. Go see your doctor and discuss it. You can trust him like your closest friend.

Start a wholesome diet.

The dos and don'ts of a healthy diet don't need a libraryful of books or calorie charts by the dozen. Common sense is all you need. For instance, your baby needs plenty of protein for growing—the body building materials which milk, eggs and meat provide. Naturally, you should be eating and drinking protein-rich foods. The more protein you get, the more your baby gets, too. From you.

An important don't is an excess of carbohydrates. Because it can affect both the quality and quantity of milk.

Simple steps like these will help you to breast-feed your baby properly. In the remote case of a serious health problem, though, you must choose the best alternative for him.

Spray dried Amulspray.

Nutritionally well balanced with prime quality protein, easy to digest fats and carbohydrates and the right blend of essential vitamins and minerals.

It's easy to mix in previously boiled warm water—no need to make a paste first.

Economical.

And, Amulspray is the most economical among tinned baby foods.

Because it is made by the modern complex that pioneered India's "white revolution".

But be sure you use boiled water and hygienically sterilised utensils and feeding bottles. And, follow the directions for use on the pack strictly to avoid over-dilution and ensure adequate nourishment.

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Contains 13 fact-filled chapters on
Pregnancy, Antenatal Care, Confining
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Change over to Solids, Baby's
Routine, Baby's Progress, Prevention
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In English, Hindi, Marathi, Gujarati,
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No milk like mother's milk, 1



6 hours after birth, your baby gets his first "oral vaccine". From you.

You've to hand it to Nature

For the thoughtful way she puts protective antibodies in mother's milk. Breast-feeding plays an important role in imparting immunity to the new born against gastro-intestinal and other diseases.

Naturally nourishing.

Nature also strikes the right balance of body building foods (protein), energy foods (carbohydrates, fats) and health guardians (vitamins) to make mother's milk ideal for the new born. (For instance, breast-fed babies don't usually suffer from scurvy, a vitamin C deficiency.)

A breast-fed baby feels more safe and secure too. Because you cuddle him close while he suckles to satisfy his hunger.

Popular worldwide.

Breast-feeding is now getting more and more popular even in the West as its nutritional and other benefits are getting more widely appreciated.

But what if you're not able to breast-feed for reasons of health or, maybe, because your milk is not sufficient for your baby?

Of course, you must choose the best alternative for him.

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Post Mortem

Marked

Markings (30 Jan) referred to a hydrocephalic child being used for begging on Park Street. The hydrocephalus was so advanced that the hospitalisation sought by some concerned foreigners would have achieved nothing apart from supportive care. The lady using the child to collect money would be certain to provide some food, if only to ensure future earnings. Bystanders who refused to take the child to hospital would know that beggar children usually get inadequate or no treatment at Calcutta hospitals.

A destitute migrant lady from Bangladesh, living under the Strand Road Flyover, recently had the misfortune of being kicked in the abdomen by her son. She became panicked and lapsed into coma. Her fellow destitutes scraped together the rickshaw fare to take her to a government hospital, where Rs 100 were demanded for admission. This sum was beyond the capacity of her companions and so the patient was returned, in coma to the Flyover. All this was witnessed by her three young children.

If Markings and your readers will help, I would like to persuade the West Bengal Government and the Bangladesh Government to permit the rehabilitation of these kinds of cases, after suitable treatment, in their places of origin. There is sufficient concern abroad for funds not to be the main problem. A clinic for sick destitutes would be established and communal farms and workshops also. I have done all this before in Dhaka District; and if your readers would write in support to the Bangladesh Deputy High Commission and the West Bengal Ministry of Home Affairs, it could be done again. The Program-

me would be secular and would not be linked with any political party.
Jack Preger MD,
Calcutta

Govt Morale

I thank you very much for the item published on 3 Oct in respect of Shri S. N. Banerjee, Finger Print Expert cum In-charge Photo Section of CFPB/BI, Calcutta, in Dress Circle. Shri Banerjee was my student and trained by me in Finger Print Science and I am proud of him. His devotion to duty, sincerity, loyalty, punctuality and honesty is of highest grade. He never took any kind of leave during my tenure of ten years as Founder Director of CFPB. I feel happy to repeat that it was rare to come across such a smart all-rounder officer. He is a good homoeopath and uses all spare time for social service to the poor. More details about him may be published in your popular magazine to boost the morale of the government officials.

S. K. Chatterjee,
Calcutta

Imrat Khan

People like Imrat Khan want to eat their cake and have it, too (Colour Magazine, 12 Dec.) He spends most of his time abroad, but he wants the Indian audience to love him. Further, if you attend his concerts, instead of trying to impress you with his music he tries to overwhelm you with posters and reviews of his concerts abroad.
T.K. Mukherjee,
Calcutta

City Magazine

Being a regular reader and well-wisher of your Colour Magazine, I would like to draw your attention to some major defects. I find all the articles are ab-

out Calcutta. It tends to be exclusively for Bengalis. After all, all the readers are not Bengalis nor do they all reside in Calcutta. What interest does a reader living in Kanpur, Hyderabad or Kathmandu have in details about sweet shops or the clubs in Calcutta? And if it is meant for the people of Calcutta, it is useless because they already know a large part of the details. If a general magazine, isn't it unfair to non-Bengali readers like me? Please try and come out of Calcutta, there are more interesting things outside. Try to be general and not particular. Anur Sharma 'Ahsooni' Ranchi

The Alarm

As a regular reader of The Telegraph Colour Magazine, I am watching the reproduction quality of your colour photographs deteriorating steadily. This should be taken as an alarm. I am confident that the lovely magazine will improve its colours and bring back that bright getup.
Ananda Sengupta,
Calcutta

Comics

I do not agree with those readers who want the comics to be dropped from the Colour Magazine. Comics must stay, but other features like Inner Eye and Eating Out may be eliminated.
Pradip Thakur,
Calcutta

Ravishing

Thanks for publishing the absolutely ravishing and sensuous Princess Diana and the singer Pam Grin in your issue of 31 Dec. Keep the trend moving, chum.
Anjan Boks,
Calcutta

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Cheerful Tibetan hawkers from the hills are covered in this week's **Panorama**. Their annual sale of woollens provides them with an income in the lean winter months.

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Deepa Tandon, the winner of the gold trophy in the IMM Cinni Fan awards for the top women entrepreneurs, and executives has proved that she is the best in the business **Limelight**.

16

Four contemporary painters of Calcutta have been selected for the international painting exhibition in Sweden. A colour feature **Zooming In**.

28

Saraswati, the goddess of knowledge, is worshipped at the onset of spring which signifies a renewal of energy, spirits and, of course, learning. She depicts all that is good and new. **A Survey**

Star Wars

Due to a temporary break in the supply of Star Wars the serial has not gone this week. We hope to resume the serial shortly. Editor

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PANORAMA / Tibetan Hawkers

FROM THE HILLS WITH WARMTH

Their annual hibernation to Calcutta is of much relief to those in need of inexpensive warm clothing

“CALCUTTA me chhangma vaposhadado,” says 55 year-old Doma hailing from Mussorie. Her son translates it for us: “Calcuttians are really good people.”

Salma has a similar comment to make, albeit in Tibetan: “Calcutta me vap dukh.”

No, they are not tourists, though these foreigners have become a permanent feature of the winter scene in Calcutta. Like the migrant birds which alight upon the feed in Alipore Zoo, the advent of these Tibetan hawkers, laden with woollen ware, heralds the smoggy dawns, chilly breezes and cooler

days that are the hallmark of the winter season in Calcutta.

Every November, they leave the bleak, cold life of the hills where the freezing winter hours have to be eked out with hard labour and fuel-lit evenings, and come down to the plains bearing warmth and colour. As soon as the first Tibetan sets up a stall on the railings of Raja Subodh Mallick Square and on Carzon Park we know that the days are about to start getting cooler. The secret behind their impeccable timing is that they never set up their stalls before Diwali, avoiding the danger of damage from fireworks.

One cannot really call them stalls. Bamboo poles and ropes are used to create shelves against the railings of the parks. On these makeshift racks hang rows of neatly folded garments—pullovers, cardigans, blouses, dresses, trousers and even caps. This kaleidoscope of gay colours is framed by long bunches of shawls.

Low cloth partitions or sometimes merely a couple of bamboo poles demarcate the territory allocated to each stall. For, though the traders seem to form one large group, each stall operates as an independent business unit. But, surprisingly, there is not much ill-feeling between these different groups. The competition is marked by a camaraderie that may stem from the fact that they share the same homeland. That is what differentiates these hawkers from the estimated one lakh hawkers, itinerant or semi-permanent, who roam around in the city of Calcutta.

Though the local residents may call them ‘Bhutia,’ they do not come from Bhutan. Originally from Tibet, they are followers of the Dalai Lama who sought refuge in India after the Chinese takeover of their homeland. Doma is a middle-aged woman who comes to this city every year. But she cannot remember her anthem, except that it is called ‘gelu’. Her 17 year-old son explained: “It has been so long since we have sung it together. My mother came to India over 22 years ago and she has forgotten the words. You should ask a scholar or a student of history, they will know.” Now they consider themselves to be Indians. But, as Tibetans, all they demand is ‘azadi’ and the freedom to travel to their homeland whenever they please.

These refugees settled in small towns or villages perched on the Northern extremes of the Indian territory. Some come from such far-flung places as Mussorie, while most are from Darjeeling, Kalimpong, Himachal Pradesh and



An old chaperone evokes memories of the great Tibetan migration

Andhra Pradesh.

In Calcutta, 'home' for them is a small rented room made into a private house. Housing and storage are a bit of a problem as even the cheapest hotels are too expensive. Doma, who has a room in the Teriti Bazar area, complains that even these private lodgings demand advance reservation. But, Anula and Hoser who stay in the Chinabazar area do not find this a problem as they manage to rent a room on arrival. The latter are two fatherless teenagers and have to cram themselves into a single room with their aged mother and their huge stock of bundled woollen goods.

These bundles have to be transported from their temporary homes generally by rickshaws. Yosar calculated their monthly expenditure on rickshaw fare as being over Rs 100. But since they lack most of the usual 'overhead' costs faced by permanent structures, they accept this cheerfully as a necessity.

Tenzing is one of the youngsters attending one of the long rows of



This young boy came to Calcutta despite school back home

stalls. He answered my queries in fluent English while bargaining with a customer in Hindi and answering another's queries in broken Bengali. While some of the older salesmen are uneducated or illiterate, most of the well-dressed, soft-spoken youngsters have had the opportunity to study in schools. Tenzing has passed his I.C.S.E. from an English medium school. Others, like Anula, have studied Tibetan as their first language. They have adapted themselves totally to the Indian milieu and enthusiastically make statements such as: "I enjoy Hindi movies. I am a fan of Amitabh, you know."

Hoser mans her stall along with her sister Anula, from eight in the morning to eight in the evening. But, such pretty fresh faces need chaperoning, as is evident from the toothless old woman—their mother—who is huddled up against an enormous pile of woollens. Hoser explains her presence by pointing ruefully at the young men vying with each other in an attempt to get themselves noticed. "But they don't really bother us," she admits. The neighbouring stall is managed by an efficient lady and her teenaged son. Her husband is "too old; he stays at our room and does the cooking and the washing," says this unconscious exponent of Women's Lib.

Salma complains: "It is my children I miss the most." She cuddles a baby, while a couple of chubby infants toddle around from stall to stall. But most of the children have to stay behind to attend school and can only join their parents when their holidays begin.

Contrary to nightmarish tales, their children are not forced to spend their hours knitting laboriously beside their mothers and their doddering grandfathers who are engaged in the same task. Salma says: "Yes, we do knit a few things by hand, especially crochet shawls. But most of our goods are knitted on hand-operated knitting machines. A single family cannot knit so much by itself and so we buy from other knitters... our friends, neighbours..."

Tenzing, from Mussorie, travels all the way to Dehradun, to avail himself of the cheapest rates. "It is worth the extra train fares." Reluctantly Yosar admits that sometimes he has to replenish his depleted stock with the help of middlemen with their headquarters in Butrabazar.

A crowd is generally gathered around these stalls. When I con-



Hoser's 'pretty, fresh face needs chaperoning'

mented on the large sales, Yosar protested "All do not buy. Quite a large number are window shoppers. The hawkers are reluctant to divulge the amount of profit made on each sale. Their daily earnings amount to Rs 300 (according to Tenzing), Rs 500 (according to Anula), and Rs 700 (according to another stallowner who refused to divulge his name because he had revealed what he called the 'real figure'). The shopkeepers on the other side of the road allege that they earn a lot more. In any case, they find their earnings sufficient for their needs during their stay in Calcutta, and for about three months following their return, according to Tenzing. After that, they cannot afford to remain idle.

The Tibetans are industrious by nature. On their return they have another job ready and waiting for them. A large number is engaged in farming. Some of the women knit during their leisure hours as their husbands are dealers in the woollen trade and a small group of these hawkers deal in leather goods. An-

la's brother, however, is an officer in a Government office in Bangalore and does not come with her to Calcutta, so back home they do not find it absolutely necessary to work.

Although they are reluctant to reveal the exact amount of profit which is presumably large, the Tibetan hawkers offer a which tremendous bargain for the average householder in these times of inflation. The discerning shopper may not be able to fathom the most fashionable shade of turquoise from the ware offered, but the perpetually-broke young student or the housewife on a strained budget will be able to find something decent, serviceable and, if one is ready to haggle, inexpensive. Bold checks and shocking pinks are to be found cheek by jowl with frothy lemons and subdued pastels. The primary colours of red, blue and yellow predominate, especially in the childrens' clothes, which are the hottest selling items, according to Hosen. A ten year-old's pullover can be got for under Rs 20, a ladies' shawl for about Rs 35. But the hawkers will ask for much more. Experienced buyers exchange notes, often with pride in their voices, of how they managed to beat down the high prices demanded. This bargaining seems to be a part of a game the sellers and the buyers accept and enjoy. But the post-bargaining prices are a relief from the astronomical prices in the shops, which create a gap between wallet and warmth.

Considering Calcutta's comparatively short spell of cold weather, a surprising amount of warm clothes, including the all-enveloping 'monkey' caps, are sold. They are bought by those who plan to holiday in the chillier regions of the country. In fact, seasoned travellers believe that the Tibetans sell their goods at a cheaper rate here than in the tourist spots where they tend to fleece unsuspecting tourists.

The chances of being cheated are minimal. Of course, what is termed as pure wool may contain a percentage of acrylic fibre. But since they come every year these hawkers have created a reputation for themselves and cannot afford to sell very bad quality garments. Like well-established shops they even exchange goods if there are any problems regarding size or colour. But one has to be slightly careful of the itinerant hawkers who stand at busy street corners during office-hours—



A long row of makeshift stalls

their shoulders laden with layer upon layer of multicoloured sweaters and cardigans, one arm covered with scarves and five or six caps piled on top of each other on their heads.

However, most of these Tibetans try to have a stall. Around these stalls a periphery of smaller stalls have built up to cater to their needs—shops selling tea, snacks, fruit and green coconut to both buyers and sellers. On Sundays and holidays, people arrive 'en famille' to acquire a few bargains. Well-dressed ladies get off chauffeur-driven cars to jostle with 'dehati' servants in order to buy the same garments.

The Tibetans greet all with a lovely smile, trying to make as large a profit as they can, while customers scan the bewilderingly large range offered and after a successful transaction, depart with the satisfied feeling of having got a bargain.

Though lacking their 'damienne' (a musical instrument shaped like a guitar), the cheerful Tibetans have blended into our milieu and have been accepted as honorary Calcuttans. All they have for other Calcuttans is 'tarif ye tarif' and the devout prayer 'Kasangla gawa Tensing gaso.'

Swarupa Bhowe
Photographs: Alope Mitra

TALKING SHOP / The City

THE ZEST REMAINS...

... despite all kinds of problems

"YOU get fed up with life elsewhere in the world, but every Calcutta morning brings to you a new challenge, a new zest, a new interest, renewed hope and vigour in life. Countless are the avenues which open before you in this enchanting city and if only you explore them you live through many long years and live evergreen too..." said my late father, P.S. Varadaraja Aiyer, who lived upto his 78th year with his youthful spirits aglow in him till his last.

He was one among the millions of southerners who immigrated to this city and made it his second home. While serving as an office assistant in the special branch police at Calcutta he had evinced great interest in literature, culture, philosophy and history. After his retirement he had authored a few books in English and Tamil. Not merely a dry intellectual, he actively served the community irrespective of caste, creed or language in many ways. And at last he breathed his last in the very soil which he loved best while still serving an organisation. That was the charm of the city that had a hold on him!

Speaking about myself, the ensemble of my being today is entirely the handiwork of this city. I think you know well enough what I mean. The torrents of the city's culture's confluence have a strong impact in my emotions and mental make up. For instance, they have enthused me to dive into the delightful depths of romance, exquisite poetry and sublime philosophy. Maybe, these proved a hindrance to my achieving the goal of promotion or status in my office level. But then, the fascinating upward swing—that thrilling spiritual impetus of poetry and fine arts had promoted me from the ranks of an animal to a human. I could preserve my identity.....So that's what it is.

Even in my schooldays I had been a dreamer all right. Never a bright boy. Particularly subjects like mathematics was to me a lethal chamber. It was a miracle the way I got pass mark in maths in my Matri-

culation.

While serving with a leading company—in between work or at leisure hours—I would scribble off verses or write sketches of life which drew the notice of my colleague Mr Ashit Maitra who also happened to be a poet, a scholar, a depository of knowledge in English literature, yoga, palmistry, homeopathy, etc. Mr Maitra lauded me to the skies.

Emboldened, I dashed off a number of poems, articles for various magazines and even worked on an English novel! Such was the effect of Mr Maitra's magic wand of warmth and encouragement!

Another colleague of mine Mr Panchu Gopal Bhattacharya writes one poem a day and has so far published two books of poems while still continuing as a clerk in our office. For him poetry is a part of his life. All passes but fine arts endures. It would stir one's soul to rapture and wake one's heart to tears to listen to his sublime thoughts.

So is my other colleague Mr Bijoy Kumar Roychowdhury. Although destiny had tied him to a clerical post, he is a born artiste of a high calibre. He has his own *jatra* party to which he is passionately attached. Without his participation in these activities life would be meaningless.

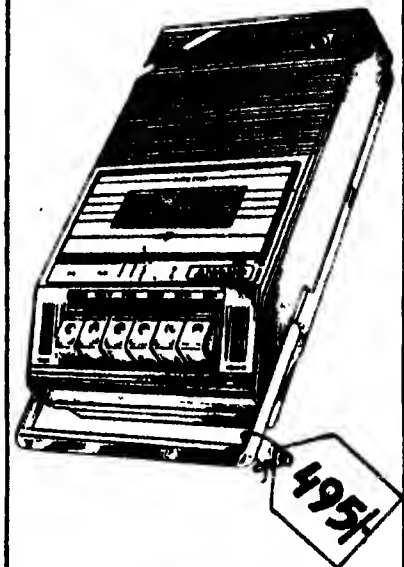
The list could go on endlessly. Apart from the folks who find the city a happy hunting ground for minting money, there are those blessed ones who find it a paradise of art, poetry, music and drama. We have a popular book—*Little Known Facts About Great Men*. But, if one were to survey Calcutta, one could write volumes on "Great Facts About Little Men." That's the city's personality! However ugly a man or woman may look, what matters is the sparkling intellect and the angelic heart and willing hands to help another.

Calcutta appears grotesque with its erratic power cuts, yawning manholes, gargantuan pits, crushing crowds in buses and local trains with broken and stolen fixtures, etc. But the citizens? Do they care?

V. Ganesh

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RAINBOW / World in Colour



Left: An international crane workshop, with the theme, *Cranes and Man*, was held at Keoladev Ghana National Park, Bharatpur, from 7 to 10 February. Delegates from India and 23 foreign countries were present and the centre of attraction was the rare and beautiful Siberian Crane. This type of crane numbers just 300 in the world today out of which about 35 visit Bharatpur every winter.

Below: Twenty years old Bettina Huebers holds a photograph of Beatle Paul McCartney who, she claimed, was her father. Her 39 years old mother, Erika Huebers, sits beside her; Erika said that she had had an affair with McCartney in Hamburg in 1962. The paternity case is being handled by a West Berlin district court this month.



Right: Jon Voight stars as a fast talking, incorrigible charmer, always on the lookout for a risk in the film, *Lookin' to Get Out*. The story has been written by Voight and Al Schwartz, and directed by Hal Ashby. Co-starring with Voight are Ann-Margret and Burt Young.



Below: Claimed to be the world's largest solar powered electricity generating plant is this **Solar One** plant in the Southern California desert near Barstow. Mirrors focus the sun's heat on the receiver mounted atop a 300 ft high tower where water is circulated. Steam from the superheated water is used to power turbine electrical generators.



LIMELIGHT / Deepa Tandon

THE BEST IN BUSINESS

A profile on the first Calcuttan to win the IMM-Cinni Fan awards for the best women entrepreneurs and executives

TWO things happen on 26 January: India celebrates her Republic Day and Deepa Tandon her birthday. President Zail Singh presented Deepa Tandon the IMM-Cinni Fan Gold Trophy for the best woman entrepreneur in mid January at the inauguration of the 1983 Afro-Asian Marketing Convention hosted by the Institute of Marketing Management (IMM) in New Delhi. And when he did that, he not only handed over the excellently designed gold trophy to a woman entrepreneur engaged fulltime in business, he recognised hard-as-nails determination and true grit.

National Winder, Varanasi (the manufacturers of Cinni Fan) and IMM (which has its headquarters in New Delhi and is affiliated to the International Marketing Federation, the International Management De-

velopment Institute and the UK Institute of Marketing), decided to institute this award to "give national recognition for the first time in India to women in the public, private or cooperative sector" in 1980. There are three awards given in each category (entrepreneur and executive), and this is the first time that a Calcutta woman got the award—and that, too, the gold.

Calcutta-born, Deepa Tandon (33) is nothing if not a hard nut to crack even if she is a rather attractive lady. Her pushy, quicksilver nature has a fair amount of impatience in it. She talks hard, snubs speedily and keeps her thumb pressed firmly on the doorbell of her house. But the touch of feminine meticulousness shows when, even after a tiring day's work, the first thing she does on reaching home is to use her foot to align the

doormat outside. And, by the admission of her best friends, she is very ambitious.

"I kept pushing myself in when my father was handling the business," said Deepa, the second of three sisters, the other two now married. Since college days in 1971, she would help around with the typing as she wasn't interested in "what the average Indian woman was doing." Remarks Deepa: "It would never please me to get married and sit down at home. Not that housework is easy, but..."

Deepa Tandon led a life of luxury, staying with her parents on Park Street, but after the death of her parents, domestic squabbling pushed her into a cosy little flat elsewhere, a very tastefully decorated house. But, she says, when she moved in, she didn't even have a



'The award means a lot more hard work'

pillow to rest her head on. She continued to attend to her father's business, going from strength to strength despite tremendous forces against her, including court cases. "I remained most of the time in office out of sheer fear. I used to have my bed tea and dinner in office, too." Obviously, people hadn't reckoned with her rhino-hide grit.

Her father, J.N. Tandon, had always felt that girls were not meant to go out and work. But her mother's death in November 1978, gave her an opportunity to barge into the business. "Even then, I had to insist on attending office with my father." Later, in October 1980, she lost her father, too. Being a woman in a male-dominated profession, and unmarried to boot, has its own pitfalls in Indian society. And then you lose both your parents. "But somehow, you get that extra courage when you need it most," said Deepa. Her father died during the Puja holidays, and Deepa, in the teeth of opposition, attended office and took over the reins of J.N. Tandon & Co completely on the very first day after. "People said it was okay while father was alive, but it's not proper to go on now. But I realised that if I didn't put my foot down now, I would never be able to do it. I know it wasn't taken well at all by society, but I had to ignore the social part of it." She didn't face much opposition from the staff as "they were used to having her around." But the professional circles did seem to adopt a wait-and-watch policy.

And wait and watch, they did. Deepa Tandon opened Gulab Tea Co (in her mother's name) in 1981 and diversified by becoming the managing partner of JSS Trading Co in 1982. And they waited and watched Deepa Tandon increase her turnover from Rs 14 lakhs to Rs 2.5 crores in those two turbulent years. "I had a choice before me when father died. To wind up the business or carry it on," she says in a business-like manner. That's Deepa Tandon for you.

"In business, we're taking decisions every minute of the day. And when I decided to work after father's death, that was the biggest decision I've taken. Other decisions are routine." She agreed that being a woman in business isn't easy. And sometimes being a woman boss exposes you to cynical disrespect from the staff under you. "But," she says, "once you can establish what you are, there aren't any problems."



'Music is a passion for me'

Women, she feels, are "sincere and honest, hard working and fast at finishing their work" and this is a faith with her.

She finds it too early to judge whether the award has helped her in any significant way apart being a heady ego trip. "But people from other walks of life have come to know about me now. I've already had proposals and ideas from people I never knew before. Of course, some clients have expressed the view that *award ka kya value hai* (what value does an award have)? People do forget about these things after a while. But it's a great sense of achievement. And there's one definite change in my attitude: there is an urge to live up to the new prestige, the new reputation. To prove that it wasn't a flash in the pan, it means a lot more hard work."

Deepa Tandon's average day starts early at 5.15 am when she goes jogging. After that she does riyaz (music exercise) till 7.30 am, visits the health club for about an hour, is out an office work by about 9.00 am and rarely returns home before 11.00 pm. A keen sportswoman, she goes swimming in summer and horse riding in winter. And she also has a diploma in Japanese floral art.

Her special interest, however, re-

mains music. With a deep interest in *ghazals* (though she took to it as late as 1976), she regrets very much that she isn't able to devote more time to it although she religiously devotes an hour or two every morning to riyaz. Her guru is Ustad Ghulam Bakar Khan and her current favourite Ghulam Ali whom she finds "superb." "Ghazals are not easy to sing though everyone is singing them now. The real *ghazaliyat* (rendition of *ghazals*) comes from the style of Begum Akhtar. In a *ghazal*, the *alfaaz* (lyric) as well as the *dhun* (tune) count a lot. And there are very few people today who sing *ghazals* the real *ghazal* way.

"Music," she says, gives her "tremendous peace of mind" and is "very personal" for her. For a single girl singing *ghazals*, and listeners demanding particular *ghazals* to be sung for them isn't exactly her kind of tune. "The approach in our society to these things is very wrong and I wouldn't like to give public performances. And then, it also clashes with my business interests. Music is a passion for me, but music is not my profession."

Deepa Tandon, as usual.

**Text and photographs:
Anil Grover**

7 DAYS

S	M	T	W	T	F	S
13	14	15	16	17	18	19

The briefings given below are accurate at the time of going to press.

FOREIGN FILMS

REGULAR SHOWS

When The North Wind Blows: Minerva (Chowringhee Place; 241052)—12, 3, 6, 8, 30

An engrossing film and particularly relevant to India, it talks about the tiger population which has dwindled to 1,800 from an estimated 40,000 just 50 years ago. The story of the film which appeals directly to wildlife enthusiasts, is fairly simple.

In the cold lands of the Arctic circle, barely a handful of Siberian snow tigers (the largest in the tiger family) survive—and even in 1900 (the period in which the story is set), they are an extremely rare species. Circumstances bring

together an old trapper and a lone snow tigress and they are forced to co-exist in a bitter mountain winter. Both are threatened by the forces of nature and the fury of man, and both struggle to survive in their own individual ways. And along the way, a curious but tangible empathy develops. The tigress is killed brutally by trappers and leaves behind a pair of cubs. And the cubs and the trapper now take to each other—and the story of survival and co-existence continues.

HINDI FILMS

REGULAR SHOWS

Disco Dancer: New Cinema (Lenin Sarani, 235819)—3, 6, 9; **Gem** (Acharya J C Bose Road, 249828), Krishna (T C Dutta Street, 344262), Priya (Rashbehari Avenue, 464440)—12, 2.30, 5.30, 8.30.

In the wake of *Star*, comes another disco film which falls more or less in the same category of failure. The music is senseless—except the theme song.

Mithun Chakraborty plays a precocious brat who sings on the streets with his uncle (played by Rajesh Khanna) and is charged for the robbery of a rich man's daughter's guitar. His mother, being a mother, takes the rap and goes to jail.

Later the brat grows up and becomes the greatest disco dancer in the world, naturally. The mother, in graceful white, follows her son wherever he goes. And dies of an electric shock in an attempt to save her son. While friend Om Puri becomes his manager and helps him to rise to the top, his arch rival, is busy bedding Kalpana Iyer and plummets from stardom.

The daughter of the rich

man, who is now Kim, dates Mithun openly and wants to marry him. And everything ends in a glitter of psychedelic lights and pelvic thrusts.

Prem Rog: Menoka (Sarat Chatterjee Avenue; 410417)—4 shows.

The nemesis of hypocrisy in matters of the heart, Raj Kapoor, returns to the apex of Hindi filmdom with this movie. He presents a withering assault on out dated and constricting social customs and taboos.

Deodhar (Rishi Kapoor), a young social reformer, who is as ready to pick up a cause as he is to pick up a microphone and deliver a speech, wants to marry a young widow (played by Padmini Kolhapure).

However, the monolith of a 2,000 years-old Hindu society stands in his way (remember the germinal works enshrined in *Manusmriti*?). Fortunately, Deodhar ultimately has his way and gets the girl he loves. One hopes that Raj Kapoor, the lovable *Awara* of the screen, will have his way as well at the box-office. He has had to face too many financial disasters in recent years. Apart from Rishi and Padmini, the film stars Shammi Kapoor, Kulbhushan Khartanda, Nanda, Tanuja and Raza Murad.

BENGALI FILMS

REGULAR SHOWS

Sankalpa: Radha (Bidhan Sarani, 553045)—2.30, 5.30, 8.30

A story of a retarded young man (Sukhen Das) and his beautiful bride, is this Sujit Guha film. The beautiful bride is a kind of 'cure' as his father thinks that a bride is the answer to insanity. The unsuspecting girl (Shakuntala Barua), however, refuses to play ball and nurse him back to sanity when she learns how she has been duped. In her longing for freedom, she falls an easy prey to the intrigues of the other family members.

Enter, friend Ranjil Mullick. With the aid of his girlfriend, Sumitra Mukherjee, a plot is hatched to teach everyone a lesson and genuinely bring the hero back to his senses. Medicine fails but friendship



Sukhen Das and Shakuntala Barua in 'Sankalpa'

triumphs. And all ends well, amen.

Balak Shilaji: Uttara (Bidhan Sarani; 552200), Purabi (Lenin Sarani; 350680), Ujjala (Russa Road; 478666)—2.45, 5.45, 8.30

The idea of his film is to educate the children with tales of legendary valour from the 17th century Maratha history.

It starts at about the time Shilaji became the ruler of Pune. And the story proceeds to narrate his love for his people and his affection for the Maoli peasant boys whom he trained into a loyal band of courageous fighters. The film ends with the first of his many brilliant military manoeuvres in which he captures a fortress.

The locations and architectural remains are authentic, but the spirit of the film seems weak.

RECORDS

FOREIGN

The Jacksons: Triumph (CBS).

The tediousness of the Western disco culture is once again evident in the latest album by a group of black musicians called 'The Jacksons'. Originality, never a mark of the commercial music establishment, is conspicuously absent in this cassette album titled *Triumph*. And the only triumphant aspect of this album released by CBS is its unabashed attempt to imitate the mediocrities of the current musical trend abroad.

The first number *Can You Feel It* is enough to give a foreboding of what comes later. The other numbers on the same side are all fingersnappers with bits of ecstatic shrieks thrown in. What is remarkable about these numbers titled *Lovely One*, *Your Ways* and *Everybody* is that there is little to distinguish them from each other.

The only exception in the album appears to be a number on the second side called *Time Waits For No One*. It is exceptional because it is not another disco number but a soulful song, sung with what appears to be a poor attempt at creating some kind of emotion, no matter how banal it finally turns out to be. There are dramatic sighs and at places one cannot miss the hints of epic tunes like the theme from *Love Story* in it.

What this album makes one feel acutely is nostalgia for the sixties and early seventies



A scene from 'Balak Shilaji'

when music was still alive in the West. After Don McLean's *Bye Bye Miss American Pie*, music indeed seems to be dead. Repetitious beats with slight variations in the accompaniment is hardly evidence of life.

TRAVEL

PLANES

Calcutta—Bangkok—Hong Kong—Tokyo: Calcutta departure, AI316 (2*) at 2210 hours; Calcutta arrival AI307 (3) at 2340.

Calcutta—Bangkok: Calcutta departures, TG312 (1, 3, 6) at 1345; Calcutta arrivals, TG311 (1, 3, 6) at 0900.

Calcutta—Karachi—Copenhagen: Calcutta departure SK976 (4, 7) at 0830, Calcutta arrival SK975 (4, 7) at 0710.

Calcutta—London—New York: Calcutta departure, AI103 (2) at 0030.

Calcutta—London: Calcutta departure, BA144 (2, 5) at 2145, Calcutta arrival BA145 (1, 4) at 1350.

Calcutta—Kathmandu: Calcutta departure TG 311 (1, 3, 6) 0945; Calcutta arrival TG 312 (1, 3, 6); 1300.

Calcutta—Delhi: Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 264 (daily) at 2205, IC 401 (daily) at 1040.

Calcutta—Bombay: Departures, IC 176 (daily) at 0940, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 0650, IC 274 (daily) at 1850.

Calcutta—Madras: Departures, IC 265 (daily) at 1525, Calcutta arrivals, IC 266 (daily) at 1335.

Calcutta—Gauhati: Departures, IC 249 (daily) at 0600, IC 229 (daily) at 1140, Calcutta arrivals, IC 230 (daily) at 1425, IC 250 (1, 2, 3, 5, 6) at 1800, IC 250 (4, 7) at 1220.

Calcutta—Ranchi—Patna—Lucknow—Delhi: Departure, IC 410 (daily) at 0550, Calcutta arrival, IC 409 (daily) at 1155.

Calcutta—Kathmandu: Departures, IC 247 (2, 6) at 1600 IC 247 (1, 3, 4, 5, 7) at 1330, Calcutta arrivals, IC 248 (2, 6) at 1910 IC 248 (1, 3, 4, 5, 7) at 1250.

Calcutta—Dacca: Departure, IC 223 (daily) at 1440, Calcutta arrival, IC 224 (daily) at 1640.

TRAINS

1 Up/2 Down: Delhi Kafka Mail: (Daily) Howrah departure 1920, Howrah arrival 0815.

101 Up/102 Down: Rajdhani Express: (Bi-weekly) Howrah departure (1, 5) 1700; Howrah arrival (4, 7) 1050.

81 Up and 103 Up/82 Down and 104 Down: Air Conditioned Express: (Tri- and Bi-weekly) Howrah departure (2, 3, 4, 6, 7) 0940, Howrah arrival (1, 2, 3, 5, 6) 1710.

2 Up/1 Down: Bombay Mail: (Daily) Howrah departure 1945, Howrah arrival 0805.

60 Up/59 Down: Geetanjali Express: Howrah departure (1, 2, 3, 5, 6) 1400, Howrah arrival (1, 2, 4, 5, 6) 1335.

141 Up/142 Down: Coromandel Express: (Daily) Howrah departure 1520, Howrah arrival 1130.

3 Up/4 Down: Madras Mail: (Daily) Howrah departure 2000, Howrah arrival 0605.

173 Up/174 Down: Himgiri Express: (Tri-weekly) Howrah departure (3, 6, 7) 0545, Howrah arrival (1, 2, 5) 2305.

43 Up/44 Down: Darjeeling Mail: (daily) Sealdah departure 1900, Sealdah arrival 0845.

5 Up/6 Down: Amritsar Mail: (Daily) Howrah departure 2000, Howrah arrival 0755.

59 Up/60 Down: Kamrup Express: (Daily) Howrah departure 1855; Howrah arrival 0630.

* Denotes days of the week, from Monday (1) to Sunday (7).

THEATRE

BENGALI

13, 15, 17, 19 February: 3, 6.30 pm.

Aghatan: Rangana (153/2A, Acharya Prafulla Chandra Road, 556846).

Written by Biru Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile actor Anup Kumar.

Baghini: Minerva Theatre (6 & 6.1 Beadon Street 554489).

Written and directed by Samir Majumdar and adapted from Samaresh Basu's story **Jai Ma Kali Boarding:** Rangmahal (551619).

A hilarious comedy, directed by and starring the veteran comedian Bhanu Banerjee.

Nahabat: Tapan Theatre (37A

& 37B Sadananda Road; 425471).

Directed by Satya Bandhopadhyay, this play is regularly being staged for the past six years and more

Samadhan: Star (79/3/4 Bidhan Sarani, 551139/4077). Ranjitmall Kankaria directs while Mahendra Gupta acts in the social drama.

Sreeman Sreemati: Pratap Manch (Acharya Prafulla Chandra Road)

Directed and acted by Gyanesh Mukherjee, with leading artists Nilima Das, Soma and Basabi Nandy. A Chaturmukh presentation

Sreemati Bhayankari: Bijon Theatre (5A R.R Kishen Street; 558402)

A Theatre Unit production, in which the star attraction is the famous comedian Rabi Ghose, who acts as well as directs.

Sundari Lo Sundari: Jogesh Mime Academy, S.P Mukherjee Road; 460746.

A hilarious comedy produced by Rajanigandha. Leading artistes are Chinmoy Roy, Ashim Kumar, Nimu Bhowmick, Sumita Sanyal and Santwana Basu. Direction by Chinmoy Roy.

TV

CALCUTTA

The programme schedule was not available from the Doordarshan Kendra at the time of going to press, so we are unable to supply the necessary information.

DHAKA

13 February

5.45 pm: Film: Worzel Gummidge

9.05: Film: Hart to Hart.

Second Channel

5.32 pm: Sports programme: Athletics.

6.35: Film: Lile.

7.55: Film: Cesar's World.

14 February

5.20 pm: Children's programmes: (a) Amra Notun (b) Shishu Mela.

6.05: Film: Get Smart

9.05: Film: Trapper John MD/General Hospital.

Second Channel

5.32 pm: Film: Management.

6.35: Film: Project UFO.

7.55: Film: Electric Company.

15 February

5.45 pm: Film: Life On Earth.



Part of the cover of 'Shishumela' selling at the Book Fair



A sketch by Samir Mondal of Contrivance

10.00: Film: Kojak.

Second Channel

5.32 pm: Film: The Art As A Hobby.

6.35: Sports programme

16 February

5.40 pm: Cartoon: Mighty Man And Yukk.

9.05: Film: The Fall Guy/Charlie's Angels.

Second Channel

5.32 pm: Film: Charlie Chaplin.

6.35: Film: The Waltons.

7.55: Film: You Asked For It.

17 February

5.30 pm: Film: Sesame Street.

10.00: Film: Dallas

Second Channel

5.32 pm: Film: Ali And The Camel/Magnificent Six And Half.

6.35: Film: Ten Speed And Brown Shoe.

7.55: Muppet Show.

18 February

3.15 pm: Special film show.

5.00: Cartoon: Barbapapa/Fang Face.

5.45: Sports programme.

6.35: Film: Bewitched

Second Channel

5.55 pm: Film: The Brady Bunch.

6.35: Film: General Hospital.

7.55: Film: Gilligans Island.

19 February

9.05 am: Cartoon: Battle Of The Planets.

9.30: Children's programmes: (a) Amra Notun. (b) Shishu Mela.

9.55: Film: You Asked For It.

10.50: Film: Chips.

11.35: Sports programme.

5.25 pm: Film: Mr Merlin.

6.15: Film: Little House On The Prairie.

9.05 Saturday night film.

Romeo And Juliet Cast:

Leonard Whiting, Olivia Hussey, Milo O'Shea, Michael York etc.

Second Channel

7.00 pm: Alfred Hitchcock Presents

7.55: Film: M.A.S.H.

THE ARTS

13-20 February: 2-8 pm.

Calcutta Book Fair '83 continues with fabulous discounts on books for all ages. Latest addition in Ananda Publishers pavilion: *Shishumela*, a book written by boys and girls below the age of 12 along with famous personalities like Rabindranath, Allauddin Khan, etc.

At grounds opposite Rabindra Sadan, Cathedral Road.

13-21 February: 3-8 pm

An exhibition of paintings and graphics by Contrivance, a group of painters and graphics designers.

At the Academy Of Fine Arts, South Gallery, Cathedral Road.

13-15 February

In continuation of the

Academy's Golden Jubilee programme, an exhibition of paintings by Shanti Banerjee, the well know water colourist.

At the Academy of Fine Arts, Cathedral Road.

13-14 February

An exhibition of batik art works by Nupur Saha.

At the Academy of Fine Arts, New Gallery, Cathedral Road.

13-16 February

Exhibition of sculptures by Sumitra Ghosh.

At Academy of Fine Arts, North Gallery, Cathedral road.

13-18 February

The Vincl School of Art's exhibition of paintings, by their students.

At Academy of Fine Arts, South Gallery, Cathedral road.

13-18 February

Collage workshop for professional and non-professional artists, conducted by Herbert Schneider.

At Max Mueller Bhavan; 8 Pramathesh Barua Sarani; 449398/9404.

SPECIAL EVENTS

13 February: 7 pm.

Aalap presents vivacious Usha Uthup and Shiva in concert, in aid of Social Welfare Fund

At St Paul's Cathedral ground, Cathedral Road

13 February: 6.30 pm.

Rajdarshan—a play by Manoj Mitra, directed by Kumar Roy with leading artistes Amar Ganguly, Soumitra Bose, Namita Mazumdar, Kaliprasad Ghosh and Kumar Roy.

A Bohurupee production.

At the Academy of Fine Arts, Cathedral Road.

13 February

Delhi's reknowned Akshara Theatre presents Gopal Sharma's *The Ramayana*, with the much acclaimed actress Jalabala Vaidya in lead.

There will be a morning and an evening show.

At Rabindra Sadan, Cathedral Road; 449937.

13 February: 10 am.

Chandrit presents a programme of Odissi and Kathak by Arundhati and Abijit Roy, under the direction of Guru Muralidhar Majhi and Guru Bela Arnab respectively.

At Gyan Manch, 11 Pretoria Street.

14 February

Friendship function dedicated to the 60th anniversary of 'Aeroflot.'

At Gorky Sadan, 3 Victoria Terrace; 442791/5407.

14 February: 5, 7 pm.

Film: Gustav Ucicky's *Refugees* (1933; b/w; 86 min).



John Mason and Dipika Roy in 'Richard III'

At Max Mueller Bhavan, 8 Pramathesh Barua Sarani; 449398/9404.

15 February: 5, 7 pm.

Film: *The Old And The Young King* by Hans Steinhoff (1934, b/w; 100 min)

At Max Mueller Bhavan, 8 Pramathesh Barua Sarani, 449398/9404.

15 February: 6.30 pm.

Science In Focus 'In Search Of An Ideal Hormonal Contraceptive For Developing Nations' Speaker Dr Mrs M. Mukherjee, Dept of Biochemistry, Calcutta University in collaboration with Humboldt Club.

At Max Mueller Bhavan studio, 8 Pramathesh Barua Sarani; 449398/9404

15 February: 6 pm.

Nalhati Shilpi Parishad presents an evening with Satinath Mukherjee and Krishna Chatterjee, with Shubhendu Chatterjee as special guest.

At Rabindra Sadan, Cathedral Road; 449937.

15 February

Inauguration of the Bulgarian Film Session jointly with the Trade Representation of the People's Republic of Bulgaria in Calcutta and Indo-Bulgarian Society. Also film show. *The Warring*.

At Gorky Sadan, 3 Victoria Terrace, 442791/5407.

16-17 February

Bulgarian Film Session film shows: *Barrier* and *Yulia Vrevskaya*.

At Gorky Sadan, 3 Victoria Terrace; 442791/5407.

16 February: 6.30 pm.

Upama presents Tagore's *Chirakumar Sabha*, with leading artistes: Suchitra Mitra, Urmimala Bose, Shukla Banerjee, Gouri Ghosh, Arunita Mazumdar, Shantu Mukherjee, Bhanu Banerjee, Ajit Chatterjee, Premangshu Bose, Pradip Ghosh, Partha Ghosh and Bikash Roy.

At Rabindra Sadan, Cathedral Road; 449937.

17, 18 February: 7 pm.

Shakespeare's *Richard III*, presented by The Red Curtain. This famous tragedy which lays bare the lust for power will have a host of well-known actors and actresses in its Calcutta production, including John Mason, Cedric Spanos, Rajen Brijnath, Chippy Gangjee, tan Zachariah, Deena Ardeshir, Sudarshana Bagchi, Asha Suraiya and Dipika Roy. Directed by Sumit Roy and production design by Katy Roy.

At Kala Mandir, Shakespeare Sarani, 449086.

18, 20 February: 4 pm.

Ravindran, Tagore Research and Cultural Institute, will hold its 16th annual cultural conference and literature, music and art competitions.

At 54 Jagrata Palli, Belghoria.

19 February: 6.30 pm.

East-West Talks: Indian dance for an European?

Answer for quest; Eleana Citaristi in an Odissi demonstration followed by a talk with Raani Karnaa on her experience in adapting a part of Indian culture.

At Max Mueller Bhavan, 8 Pramathesh Barua Sarani; 449398/9404.

19 February: 8 pm.

Talachakra Sangeet Samaj presents a whole-night classical concert. Vocalists Manas Chakrabarty, Dipali and Sanchalee Sanyal, Binapani Roychowdhury and Aparna Sen. Instrumental music. Bahadur Khan, Manilal Nag and Amar Saha. On the tabla: Biswajit Bhattacharya and Nibedita Bhattacharya. At Rathindra Mancha, Rabindra Bharati.

19 February: 6 pm.

Open Scene Newsreels, Cultural Prisms, Cultural Events.

At Max Mueller Bhavan lawn, 8 Pramathesh Barua Sarani; 449398/9404.

19 February

Saadar Aap Ka—a middle class family drama, soaring to great heights by revealing the lowest social depths. The cast includes Manmohan Thakore, Madan Sudan, Pallavi Mehta, Dhanesh Sonpal, Madhu Louis, Krishna Kumar and Tarit Auddy. Direction by Krishna Kumar.

An Adakara presentation. At Kalamandir (B), Shakespeare Sarani; 449086.

ZOOMING IN / International Painting Exhibition

Organised by the Museum of Sweden, an international painting exhibition will be held this month in Sweden. Representatives from Sweden came to India some weeks ago and visited different studios and selected four contemporary artists from Calcutta.



Left: Sunil Das
Top: Wasim R. Kapoor
Top right: Bijan Choudhury
Right: Paritosh Sen

Photographs: Dipankar Sanyal



MARKINGS

Under the Tent

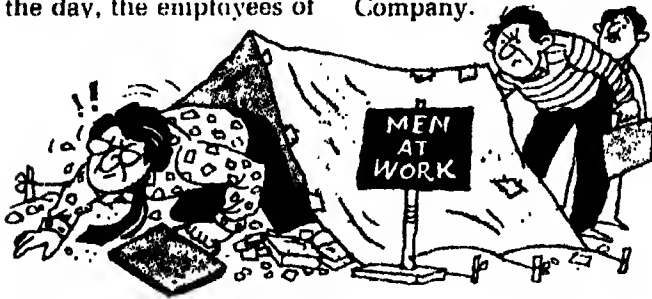
CALCUTTA'S civic agencies, with their pathological penchant for digging up any road with a smooth surface, have been castigated time and again for this inexplicable fault. However, where the public has strangely forgiven them all this time is the sneaky manner in which they take over the footpaths prior to digging the road.

Perhaps the public has failed to notice this phenomenon because all the limelight in this respect has been hogged by the hawkers and pavement dwellers. However, it is worth studying the strategy of the civic agencies.

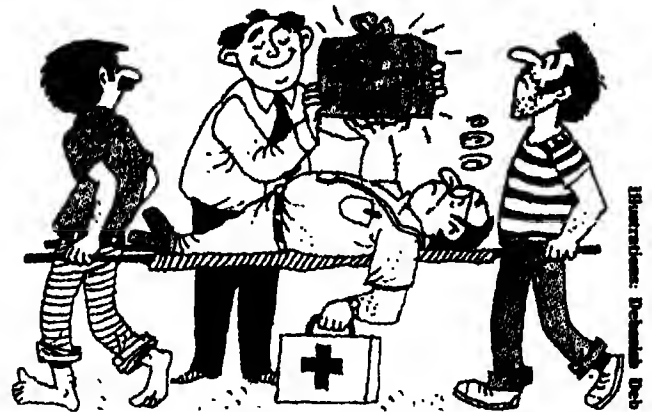
Sometime in the course of the night, one inconspicuous, self-effacing tent will spring up. Through the day, the employees of

the agency concerned will sit under it making phonecalls and tea most industriously. After a few days, the one tent will have become three, and by the end of the week, the entire footpath will have been taken up by an array of these almost apologetic tents. Simultaneously, roadside paan shops and teastalls spring up, so that the entire pavement becomes a self-supporting economic colony.

Pedestrians, in the meantime, without realising it, are pushed on to the road. It is only when the road itself gets dug up by the occupants of the tents, that public indignation is aroused. Living proof of where this is happening: Diamond Harbour Road which has been attacked by the Calcutta Tramways Company.



Fancy Dose



RECENTLY the welfare association of allottees of central government staff quarters at Southern Avenue arranged their annual sports meet which was held at Vivekananda Park on 23 January. As usual, a doctor was also engaged to attend to the injured participants if any.

The attending physician was doing his duty very sincerely since 10 am. All of a sudden, at about 4 pm, the doctor himself fell down and became completely unconscious.

Managing committee office bearers, and most of all the participants, were very upset. They all rushed to him and carried

him to the tent for treatment. Someone started massaging him, someone started fanning him, someone started sprinkling water on his face to bring him out of the faint. Some homeo medicines were also administered.

Almost one and a half hours passed, and the games continued. When the item, 'Go As You Like' started, the doctor got up and said that he was participating in the event as a patient and he should be considered for the prize! Which he got of course but one might wonder about a doctor feigning as a patient and sending all in a panic like this. We suppose, all's fair in fancy dress items.

The Missing Link

IT occurred during power cut. A man went to the Chowringhee area for shopping along with his wife. After buying the requisite commodities from various counters the couple decided to return. No sooner had they arrived at Esplanade goomti to board a north-bound tram, all the lights went off. However, they managed to get into the tram amidst dark surroundings.

The husband bought two tickets. When they were about to alight, the catastrophe happened. Entering into an alley the husband found that the accompanying woman was not his wife. The woman was also caught by surprise. Meanwhile, the current came back and it was clear to everyone that the woman was rather good looking. Much hullo was raised and the man being charged

with abduction was handed over to the police station.

The culprit was about to be sent to the lockup when the cat was let out of the bag. The bonafide husband of the comely woman had informed Lalbazar HQ all about his missing wife. The police official returned the wife to the proper husband and the alleged culprit was released unconditionally.



Inner Eye

NEXT SEVEN DAYS

FROM FEBRUARY 13 TO FEBRUARY 19



ARIES

March 21 - April 20

A mixed grill awaits you this week. Worry over a sudden illness, perhaps concerning one of your relatives, will later give way to much brighter conditions. Be on your guard against extravagance and impositions. Secret associations bring happiness at the weekend.



AURUS

April 21 - May 21

Good luck and happiness smiles on you this week. Push your affairs to the utmost—don't be afraid to take risks. Favourable for speculative enterprises, financial agreements, property deals, insurance and legal matters. More than average success and happiness are foretold. There will be success in travel.



EMINI

May 22 - June 21

You will be interested in intellectual pursuits this week, success therein being presaged. Love and friendships bring happiness, but don't neglect your business affairs. An old friend renders good advice—pay heed to it. Your perseverance, will-power and enterprise will help to see you through delays and obstacles.



ANCER

June 22 - July 22

Concentrate on business expansion and make changes if you desire to do so. You will be rewarded for your courage, initiative and business acumen. Forge ahead in all matters, but be circumspect in your conduct with the opposite sex. New friends will enter your life and bring joy.



EO

July 23 - Aug 22

Much will depend on your own actions as to the degree of success enjoyed in all matters. Business expands satisfactorily, but watch property and legal matters. Financial benefits eventuate in unexpected ways and travel and changes augur well. There will probably be a change in profession.



IRGO

Aug 23 - Sep 22

Women and children will cause some anxiety, medical expenditures being foreseen among the family. Exercise control where affections are concerned. Watch out for an element of deception in love and domestic affairs. An inheritance and much conviviality are likely. However, be prepared for disappointments.



IBRA

Sep 23 - Oct 22

You will experience good and bad luck simultaneously this week. If obstinacy and self-will be curbed, your affairs will make rapid progress. Go through all documents carefully before you give your assent on any matter. You can expect a certain amount of success and happiness, but exercise caution in profession.



CORPIO

Oct 23 - Nov 22

You will be well rewarded for your courage and enterprise. New friends enter your life and contribute much to your pleasure. Fortunes will be revived in unexpected ways. Property deals and speculation are well signified. Don't hesitate to accept original business methods.



AGITTARIUS

Nov 23 - Dec 22

Your affairs will prosper well this week and will be up to your expectations. Your employers and those in authority greatly aid you. Beneficial changes, travel and improved health are foretold. Act upon your intuitions but make no impulsive changes. See to the health of women in your family.



APRICORN

Dec 23 - Jan 20

Provided discretion is exercised in dealings with the fairer sex, a fair measure of success is promised you. A romantic new friendship is probable. This week will be productive of some important achievements regarding business. Your interests will lie in intellectual circles now thereby gaining much praise from others.



QUARIUS

Jan 21 - Feb 20

There is a promise of steady and permanent achievement, in which your own endeavours will count greatly. There will be ample help from elders and strangers at any difficulty you face. A good chance of travelling to foreign countries is there for you, and this is the ideal time to make changes, so go ahead.



ISCES

Feb 21 - March 20

The time calls for utmost care, tact and circumspection, in all your dealings. Threat exists of trouble in partnership, domestic, marital and professional matters and serious quarrels involving litigations. This week is also indicative of financial loss through over-generosity. Check finances properly.

BIRTHDAYS

February 13

This will be a propitious anniversary despite some annoyance through some unexpected source. Children and young friends contribute to happiness and your monetary position improves from that of last year.

February 14

Gain and loss, happiness and some sorrow, are strangely intermingled for you this year. Good fortune, including benefits through seniors, specially womenfolk, may be accompanied by anxiety and dissension.

February 15

Your prospects are indicative of some success and happiness, specially through young people, though you may suffer some anxiety through seniors and new friends. Weigh carefully the pros and cons before making any changes in business.

February 16

A good, steady rhythm is foretold regarding progress for you this year. Expedite business, but guard against impulsive actions. A foreign trip is also probable.

February 17

Your life proceeds more or less normally, but beware of arousing the hostility of employers and officials generally. A favourable year mainly with some pleasant surprises awaiting you.

February 18

Though existing conditions may occasion anxiety, courage and strength will be forthcoming to overcome the obstacles. Defer changes and peruse all documents carefully regarding business affairs.

February 19

This year calls for great caution regarding deals with seniors and those in authority. Be specially careful in all business transactions and when travelling. Safeguard health of self and children.


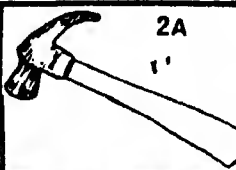

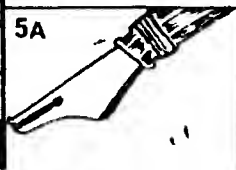
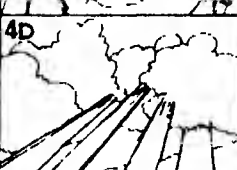


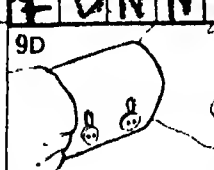

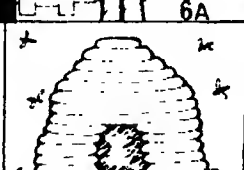
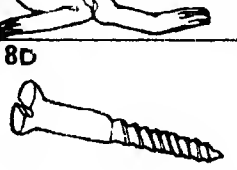
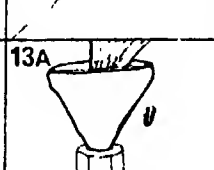
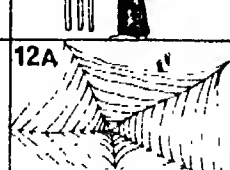
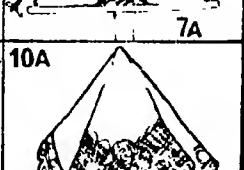
SUGGESTIONS

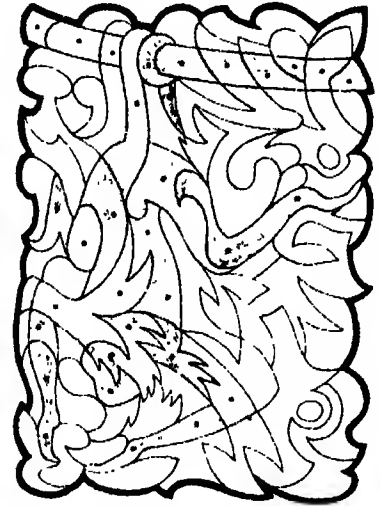
LUCKY NUMBER AND COLOURS

SUNDAY	ENTERTAINMENT	FEBRUARY 13	3	RED
MONDAY	TRAVEL	FEBRUARY 14	8	GREY
TUESDAY	SHOPPING	FEBRUARY 15	5	YELLOW
WEDNESDAY	DOMESTIC AFFAIRS	FEBRUARY 16	6	BLUE
THURSDAY	BUSINESS AGREEMENT	FEBRUARY 17	4	GREEN
FRIDAY	AUSPICIOUS AFFAIRS	FEBRUARY 18	9	ORANGE
SATURDAY	SPORT	FEBRUARY 19	2	LIGHT BLUE

M.B. RAMAN

WONDERLAND

1D 	PICTUREWORD				2A 
3D 	1 H A M M E R	2 N S B	3 S E A L	4 L A C E	5A 
4D 	5 U M P I R E	6 F U N N E L	7 R E B E T	8 W E B	6A 
6D 	9D 	11A 	7A 	8D 	13A 
		12A 	10A 		

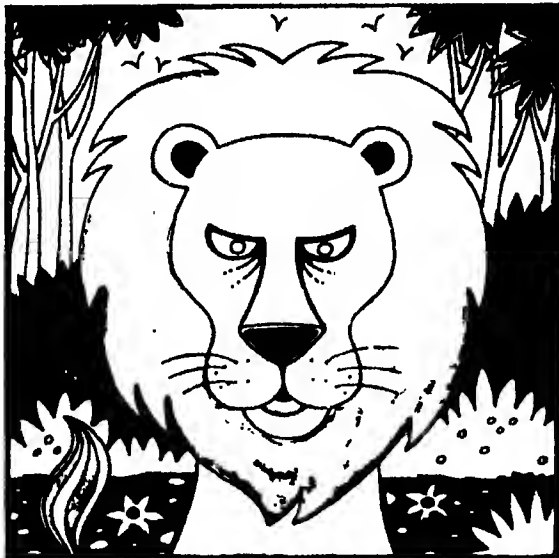


Shade in all the dotted parts above with a black pencil to see a kind of creature that hooks its tail round the purple trees to swing from branch to branch. What is it?

SOLUTIONS

Across: 2 Hammer 5 Nib 6 Sentry 7 Hive 10 Lace 11 Umpire 12 Web 13 Funnel

Down: 1 Pixie 3 Monocle 4 Rays 6 Sealion 8 Screw 9 Cuff



5. Fierce lions roam the jungle. Look carefully at the pictures above. Four changes have been made in the



picture on the right. Can you say what those four differences are?

Junior Whirl

by Hal Kaufman

1	2	3	4	5	6	
1	E	S	C	A	P	E
2	S					
3	C					
4	A					
5	P					
6	E					

WORD SQUARE CHALLENGE

Six words corresponding to the definitions below complete the word square test above. How quickly can you find the right words? (No. 1 - escape, is in place).

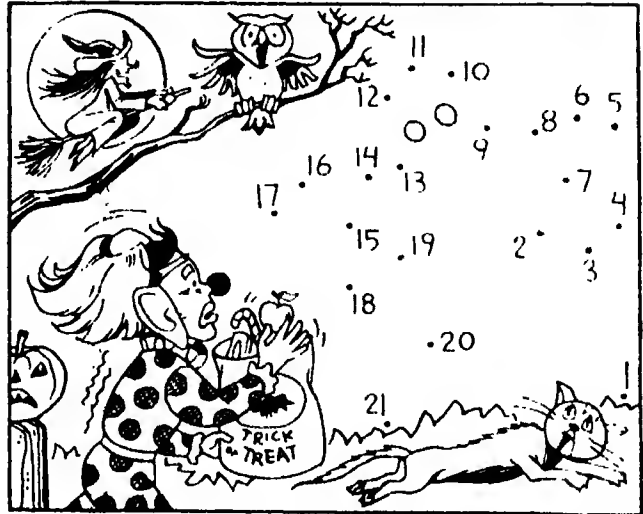
1. Flee from danger.
2. Heating devices.
3. In secret, as applied to deeds by a spy.
4. Thoroughfare.
5. Read carefully.
6. Regard highly.

Remember, a word square consists of words that read alike both across and down.
No fair peeking

Name Cities! Names of capital cities of three different countries are scrambled here 1 OLSO 2 OYKTO 3 OWTA-TA What are the cities?

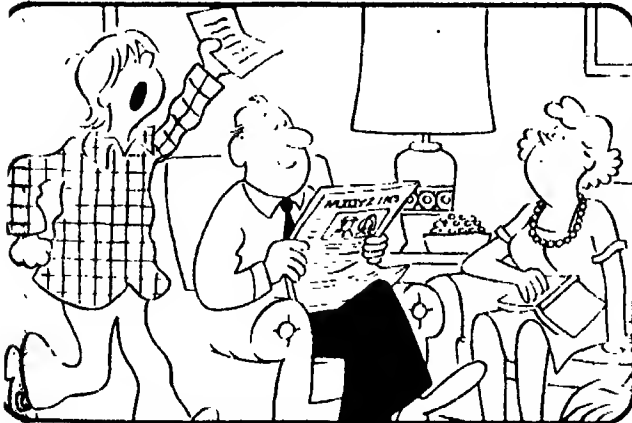
1 Oslo Norway 2 Tokyo, Japan 3 Ottawa, Canada

Answers: 1 Escape 2 Stoves 3 Cover 4 Avenue 5 Furnace 6 Esteem

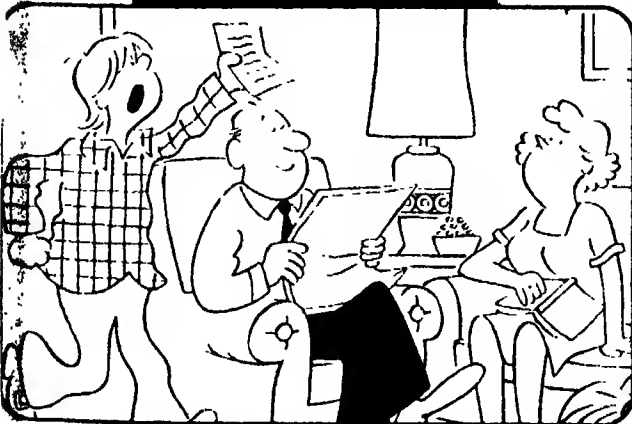


SCARY PATH! What's troubling our Trick or Treater pal above? To find out, insert lines from 1 to 2, 3, etc.

● Ghastly Riddles! What did the magician say to the corpse? "Abra-cadaver!" Why did the Halloween pumpkin feel faint? It was light headed. How often can Halloween ghosts be seen? Once in a boo moon

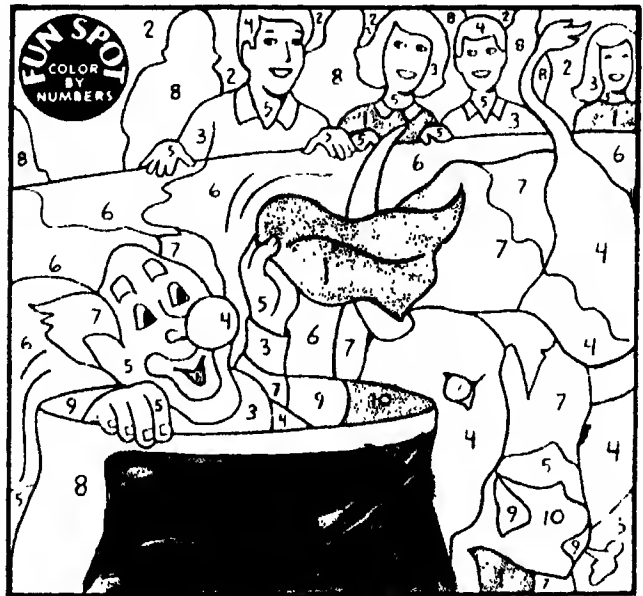


HOCUS-FOCUS



CAN YOU TRUST YOUR EYES? There are at least six differences in drawing details between top and bottom panels. How quickly can you find them? Check answers with those below

Differences: 1 Arms moved 2 Shirt is shorter 3 Newspaper print is missing 4 Lamp shade is smaller 5 Candy dish is smaller 6 Bed is missing



BULL'S EYE! Apply the following colors neatly to the scene above: 1- Red, 2-Lt. blue 3-Yellow, 4-Lt. brown, 5-Flesh, 6-Lt. green, 7-Dk. brown, 8-Dk. blue, 9-Black 10- Lt gray

SPELLBINDER

SCORE 10 points for using all the letters in the word below to form two complete words

STERLING

THEN score 2 points each for all words of four letters or more found among the letters

Try to score at least 50 points

Possible anagram: Let's grin

QUIZ / Neil O'Brien



"Why is Valentine's Day (14 February) supposed to be the day for lovers?" asks Rose Thomas, Calcutta-16. Two St. Valentines are listed in the Roman martyrology on 14 February: one, a Roman priest, martyred supposedly under the Emperor Claudius, the other a Bishop of Terni, who was martyred at Rome.

Neither of the Valentines seems to have any clear connection with lovers or courting couples. The reason for this famous patronage is that birds are supposed to pair on 14 February, a belief at least as old as Chaucer and calling oneself a Valentine dates back at least to the latter half of the 15th century. On the other hand, some authorities see the custom of choosing a partner on St Valentine's Day as the survival of elements of the Roman Lupercalia festival in honour of the god Pan which took place in the middle of February. Whatever the reason, the connection of lovers with St. Valentine, with all its consequences of sending cards with chubby Cupids, pierced hearts and love rhymes is

one of the less likely results of the cult of the Roman martyrs.

Bob Monkhouse, the English comedian, suggests, that "this special day celebrates the Norman word 'galentine,' a word for ladies' man." But who knows when to take Monkhouse seriously, as he goes on to say: "I always try to do a little more for my wife on Valentine's Day. Little things like holding the door open for her when she goes out on her paper round!"

Shibranjan Mondal, Calcutta-47, has questions on Dhanwantari and the Dhanwantari Award.

In Hindu mythology, Dhanwantari was the physician of the gods. He was born from the churning of the ocean. The Ayurvedic system of medicine is attributed to him. A celebrated physician, one of the 'nine gems' of the court of Vikramaditya, was also known by this name. The annual Dhanwantari award is given by the Dhanwantari Foundation for outstanding contribution in the field of medicine in India. The award comprises a bronze statuette of Dhanwantari, a gold medal and a citation.

Anjan Mukherjee, Calcutta-64, writes: "According to the Chinese calendar, 1983 is the year of what creature?"

When Buddha was on his death-

bed, he called for all the animals in the kingdom. But only twelve turned up. First came the aggressive Rat; then, the hardworking Ox. At their heels bounded the courageous Tiger with the sociable Rabbit, followed by the talented Dragon and the wise Snake. The noble Horse galloped after, with the gentle Goat gambolling behind. In their wake came the spirited Monkey, and in strutted the proud Rooster. The last to join them were the faithful Dog and the reliable Pig. Buddha duly honoured them all, giving each animal a year of its own. From then on, goes one legend on the origin of the animal calendar, the Chinese zodiac revolves around these animal characters, renewing itself every dozen years.

1983 is the year of the Pig and a new cycle will begin in 1984.

In addition to Pierre and Marie Curie, two other couples have also won the Nobel Prize in the same subject (16 Jan '83)—Frederic and Irene Joliot-Curie (France), Chemistry (1935) and Carl and Gerty Cori (USA), Medicine (1947). We regret the omission.

Postscript: Quiz Circle invites you to the First South Calcutta Invitation Quiz at South India Club, 70B Hindustan Park, at 6 pm today.

QUESTIONS

1. What is the full form of SONAR? (Shalmita Sen, Calcutta-41)
2. What was the name of the official Nazi newspaper? (Nandita Biswas, Calcutta-27)
3. When was an air mail service first introduced? (Arva Dasgupta, Calcutta-5)
4. Who is supposed to have brought the rose plant to India? (Kalyan Chakraborty, Calcutta-10)
5. What is the national emblem of pain? (Asok Neogy, Uttarpara)
6. Who was known as the magician of iron? (Murtaza A Partapuri, Calcutta-1)
7. Who gave Sister Nivedita the title 'Lokmata'? (Kamal Maitra, Baranagar)
8. Which is the biggest river delta in the world? (Shafi Nishat, Calcutta-46)
9. What are the 5th and 55th wedding anniversaries called? (Indrani Banerjee, Calcutta-64)
10. Why is Al Oerter (USA) famous? (Kaushik Roy Chowdhury, Calcutta-79)

ANSWERS

1. Sound navigation (and) ranging.
2. Voelkischer Beobachter.
3. 1911 (from Allahabad to Naini).
4. Babur.
5. The eagle.
6. Alexandre-Gustave Eiffel (who built the tower that bears his name).
7. Rabindranath Tagore.
8. The Ganga-Brahmaputra.
9. 5th-wound: 55th-emerald.
10. He won gold medals in four consecutive Olympic Games (1956, '60, '64, '68) in the discus throw, the only athlete to win four consecutive titles in a single event. (All the answers have been given by the persons sending in the questions.)

EATING OUT / Abhinandan AWAY FROM IT ALL

A vegetarian sangam of swaad, sangeet and satkaar

BAKED, broiled, grilled, tandoored, or talli (fried, in good grammar)—all this treatment is meted out to a wide range of vegetarian delicacies at Abhinandan restaurant on 24, Park Street. Unlike most of the other eating places on this once bustling pleasure strip of road, Abhinandan doesn't open onto the pavement, but has to be sought out on the second floor of Park Centre. In some ways, this could be a point against customer appeal, for aren't all such places meant to be easily accessible? The attractive proprietress, Shobha Agarwal, seems to think otherwise, for she believes its second floor location shields it from the kind of people you would want to shoo away but couldn't.

But it is rather fun to take a window seat near the large panes overlooking the constant traffic and a bit of park, insulated from the grime, noise and onrush in surroundings of traditional Indian decor and plenty of natural daylight.

At the outset, I must warn you that none of the offerings are cheap, but with the helpings being as large as they turn out to be, sharing is in not only for costs sake but also to be able to sample the varied offerings which are largely Italian in origin—a lot of pasta, tomato, garlic, cheese in cannelloni, lasagna or straightforward spaghetti form—most of them very filling and more than nourishing. Then there are the grilled specialities and finally a whole range of Indian dishes, rather richly gravied for the most part and suitable for a festive eating

out spree. A number of rice and wheat dishes offset the Indian section, the "wheat wonders" including such interesting items as paneer-pineapple-kulcha at Rs 8, or a lachha paratha at Rs 4 or just khasta roti at Rs 2.50 each.

It is impossible to enumerate the range of items, for it goes into a couple of hundred if you count the snack menu. I will merely pick out one

Russie/ (Rs 20) which comes on a long kalab sword, with the portion near the handle aflame, and pierced into this are juicy chunks of cottage cheese, capsicum, tomato, potato, carrot, onion, all grilled on charcoal and dripping with the individual juices that emanate during the process. Served on a bed of buttered rice and other gondies, it does in a way negate the need for its

best.

Over dinner, a good soup is a must and even if the soups here are minus stock they are cooked imaginatively, like the creamy cheese and peas soup at Rs 10 and the spring soup at Rs 7.50. Accompanying drinks can be light or heavy—the former achieved with drinking coconut water mixed with fresh lime and served in the green coconut itself (Rs 6) or a cream

Paboo Mitra



Personalised service at its best

from each section for recommendation and leave the customer to be guided by the very comprehensive descriptions that the continental dishes have been endowed with.

Try the Japanese croquettes at Rs 20, a dish in which a pancake roll stuffed with noodles and mixed vegetables and cashew nuts is deepfried and then cooked in a special Italian sauce with a cheese topping. The vegetables can be substituted with asparagus if you so order. Among the grilled items, the most impressive is a Shashlik a La

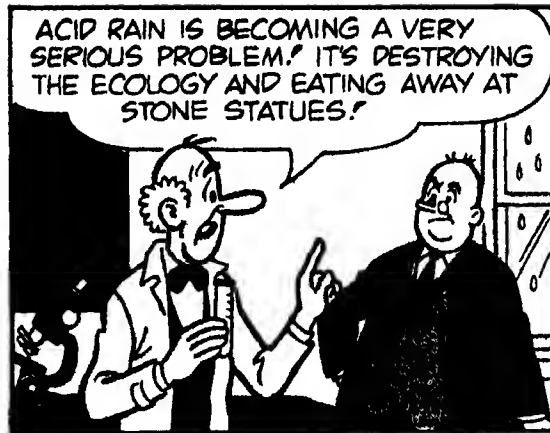
meatier counterpart from which the dish is derived.

Another favourite, this time from the "Bhartiya Vyanjan" section is an Abhinandan kofta, which is made with cottage cheese and spinach and stuffed with raisins and nuts in a gooey gravy, so that the flavours are dark, sweet, sour and creamy all at the same time. Rs 18 for this. A mushroom pulao at Rs 20 or a biryani at Rs 15 and a gatta ka sag (origin Rajasthan) are fun if eaten as a duo, but among the curries I like the mushroom matar the

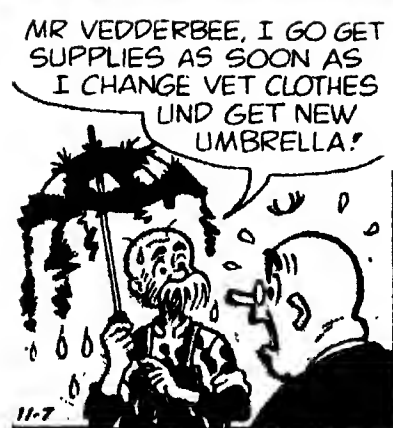
based fruit punch called Nourishing Delight (Rs 15) for those who are sweet of tooth.

The thali lunches at Rs 20 are too large for my appetite but ideal for the heavy-hungered officegoer who can put back three types of vegetables, dal, raita, puris, pulao, papad and hope to keep awake through paperwork. Night is a livelier time for this place, when the music and lights also contribute to the occasion.

Rita Bhimani



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GOOD GRIEF! FLUTESNOOT WAS RIGHT! LOOK WHAT THAT RAIN DID TO THE UMBRELLA!



DR. KILDARE

By Ken Bald



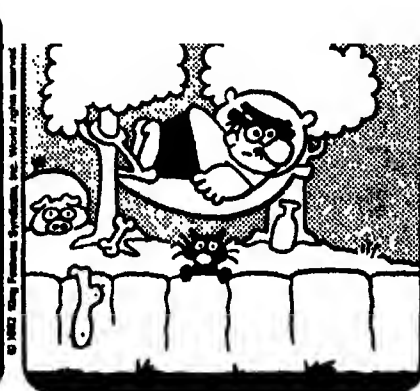
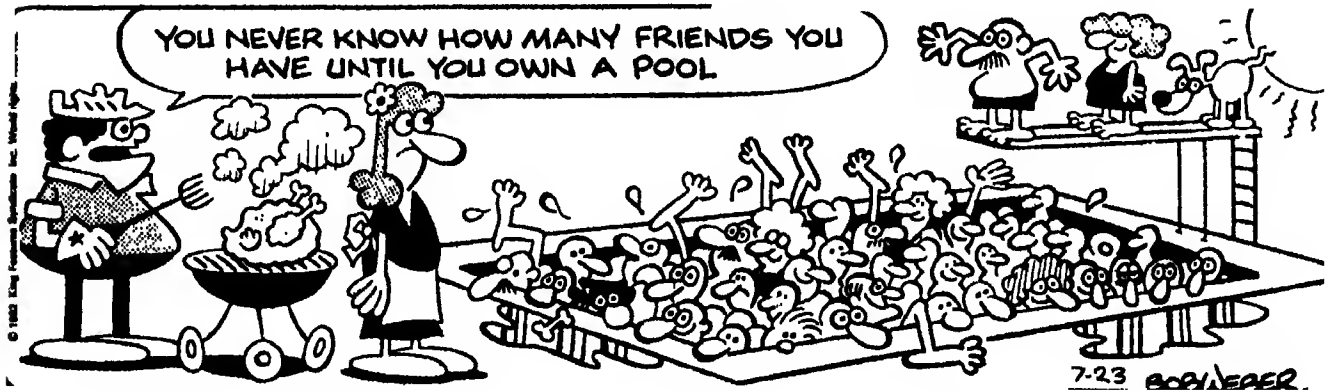
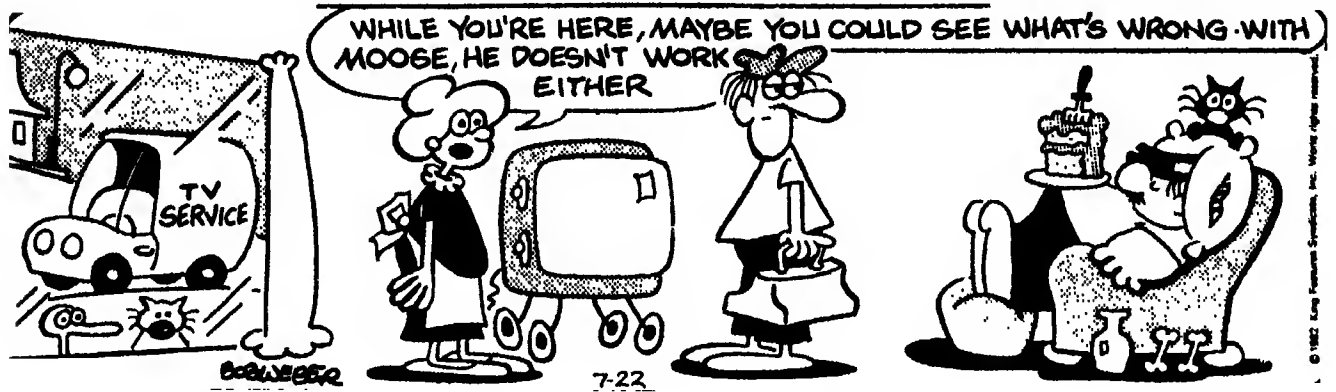
MANDRAKE

By Lee Falk



MOOSE MILLER

By Bob Weber



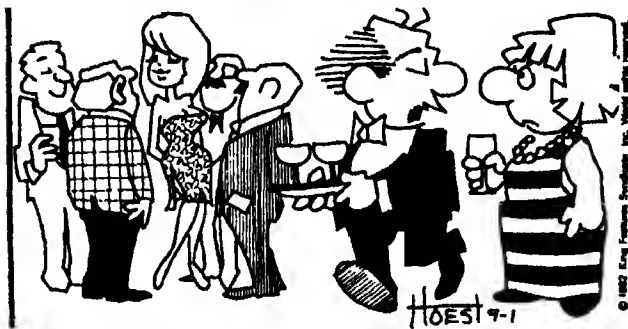
THE LOCKHORNS



"YOU'VE BEEN PUTTING THE CAT OUT?
WE DON'T HAVE A CAT!"



"I CAN'T HEAR A THING, MURRAY. WAIT A
SECOND WHILE I PUT LORETTA ON HOLD."



"WELL, YOU KNOW WHAT JOYCE BROTHERS
SAYS. SOME MEN HAVE TO GET A LEMON
BEFORE THEY CAN APPRECIATE A PEACH."



"I SELDOM CATCH COLD, HERB.
LORETTA'S COFFEE IS A PERFECT GERMICIDE."



"CAN HE CALL YOU BACK? HE'S JUDGING
THE ANNUAL MISS AMERICA BEAUTY PAGEANT."



"YOUR NEW DRESS SHOWS OFF YOUR FIGURE?
WELL.....WEAR IT ANYWAY."



"HMMM.....I'D SAY IT NEEDS A COUPLE OF
MINUTES IN THE DISPOSAL."



"THE PROBLEM, AS I SEE IT, IS COMMUNICATION.
YOU'LL HAVE TO FIND A WAY TO AVOID IT."

BLESSINGS FROM THE WHITE LADY

On 18 February, devotees celebrate beauty, goodness and wisdom

“Please bless me so that I may be able to get through my exams this year and that I may do better than what I did last year and I’ll be ever grateful to you. Please!”—This fervent appeal must have been repeated by thousands of students including you and I, to Saraswati, the goddess of learning and knowledge, on Saraswati puja every year in those glorious schoolgoing days. This festival, celebrated on *vasant panchami*, the fifth day of spring, is one that is looked forward to by the young and old alike—to invoke the goddess for the attainment of calmness, knowledge and strength of mind and character.

Saraswati is the daughter of Brahma, the creator of the universe, and she is more of a household deity than any other *dev* or *devi* who is worshipped in the homes of Bengal. Saraswati is mentioned in the Rigveda as a river that met the Ganga and the Yamuna at Prayag and was the provider of wealth, life, nutrition and beauty. The concept of the river being the sole furnisher of all that was necessary in life led to the worship of Saraswati as Sreedevi—the goddess of beauty. (The *vasant panchami* day is also called *sree panchami* and is celebrated in many regions of India as a harvest festival.) Rishis performing their *yajnas* on the banks of the Saraswati, created the *samomontos*, another reason why the same goddess is called *Vagdevi* (*vach*: speech).

‘Saras’ means sunlight, and Saraswati means a ‘luminous’ lady; the *Shastras* therefore speak of the milk way by this name. Thus, Saraswati is also revered as a goddess who helps to portray truth and goodness instead of evil in every being. It is the *Puranas* that bring out the modern version of the *devi* who mesmerised the *asuras* and procured for the gods the legendary *amrit* from their clutches. They also say that Brahma or energy first flowed as sound and the vibrations that were produced, created the universe. This creation took place in spring, so the *Vagdevi* (goddess of speech, or sound) is worshipped

during this time. Our familiar Saraswati therefore signifies and stands for all that is new, personifying a renewed spirit and energy and enables the mind to broaden its horizons.

Calcuttans first started image worship of Saraswati as late as the 19th century, and she was conceived as a beautiful, fair lady in white, sitting on a swan or a lotus, and who held in her four hands—a lotus, a pen, a book and a *veena*. Prior to this, books, inkwells or any other objects that were used for academic interests used to be venerated in place of an image.

The rituals of her worship are not complicated and the actual session lasts only for about an hour and a half. Preparations start early in the morning—after a bath, one dons *vasanti* (pale saffron) coloured clothes and places books and pens in front of the deity. A very interesting thing to note here is that invari-

ably students keep those books closest to the image, the subjects they are weakest in, expecting better marks in forthcoming exams!

A most amusing event that takes place is the official partaking of *kul*, green berries that are absolute favourites with all schoolgoing children. Superstition says that Saraswati lays a curse on the person who has even a single *kul* before the day of the puja and the person will never be able to get through any examination with pass marks. However, the actual reason is totally down-to-earth—the berries ripen only at the onset of spring and popping too many of them would only bring on a serious stomach or throat condition! Anyway, kids generally have a merry time chewing handfuls of *kul* from the time they start appearing on the trees (the temptation is great) and later ask Saraswati very sincerely to forgive and forget.

A child writes his first alphabets

Sujit Sarkar



Into the world of knowledge: ‘Hatey Khor!’



Adding the final touches to the idol

to Saraswati puja day, and the ceremony is called *hatev khori* (a child using chalk for the first time). With the guidance of the *purohit* the child scrawls a few alphabets on stone plates or on plain slates. There is this religious belief that if the child is inducted into the realms of learning in this manner, he or she will gain the everlasting blessings of Saraswati and will bloom into a scholar.

The day passes with a lot of fun and frolic because tradition says that books and other things associated with learning must not be touched or taken away from the feet of the goddess. Scholastic accessories shelved for the day everybody enjoys a relaxed time visiting friends, going for shows, or even holding prayer and cultural meetings in the evening. Nowadays, Saraswati puja has become more of a community affair, with every *para* holding large numbers of pujas in a big way by collecting funds from all houses in the vicinity. Those who

don't have means to perform the puja at home come to these community pujas arranged by local boys and girls and do the needful there. The main item in the service is the *pushpoujhi* or the flower offering to the deity while reciting Sanskrit slokas. "Om Saraswati mahabhagay vidye kamalalochanay, vishvarupey vishalakshi vidyang dela namohastu te" expresses the adulation for the goddess who is the origin of the arts, skill, courage and knowledge.

It is not only in Bengal that the worship of Saraswati is held in a big way. Her veneration has spread to quite a few southeast Asian lands as well. Alice Getty, in *Gods of Northern Buddhism*, writes: "As Goddess of music and poetry, she is revered alike by Brahmins and Buddhists and her worship has penetrated as far as China and Japan. In India and Tibet she is generally represented as seated, holding with her two hands the *veena* or Indian lute, but in Tibet, she may hold a thunderbolt,

in which case she is called *Vajra Saraswati*. If painted, her colour is white and her mount a peacock.

"In Japan, where the goddess *Benten* is looked upon as a manifestation of Saraswati, her full name is *Dai-ryo-Zai-ten* or 'Great Divinity of Reasoning Faculty,' and she is believed to confer power, happiness, riches, longevity, fame and reasoning powers."

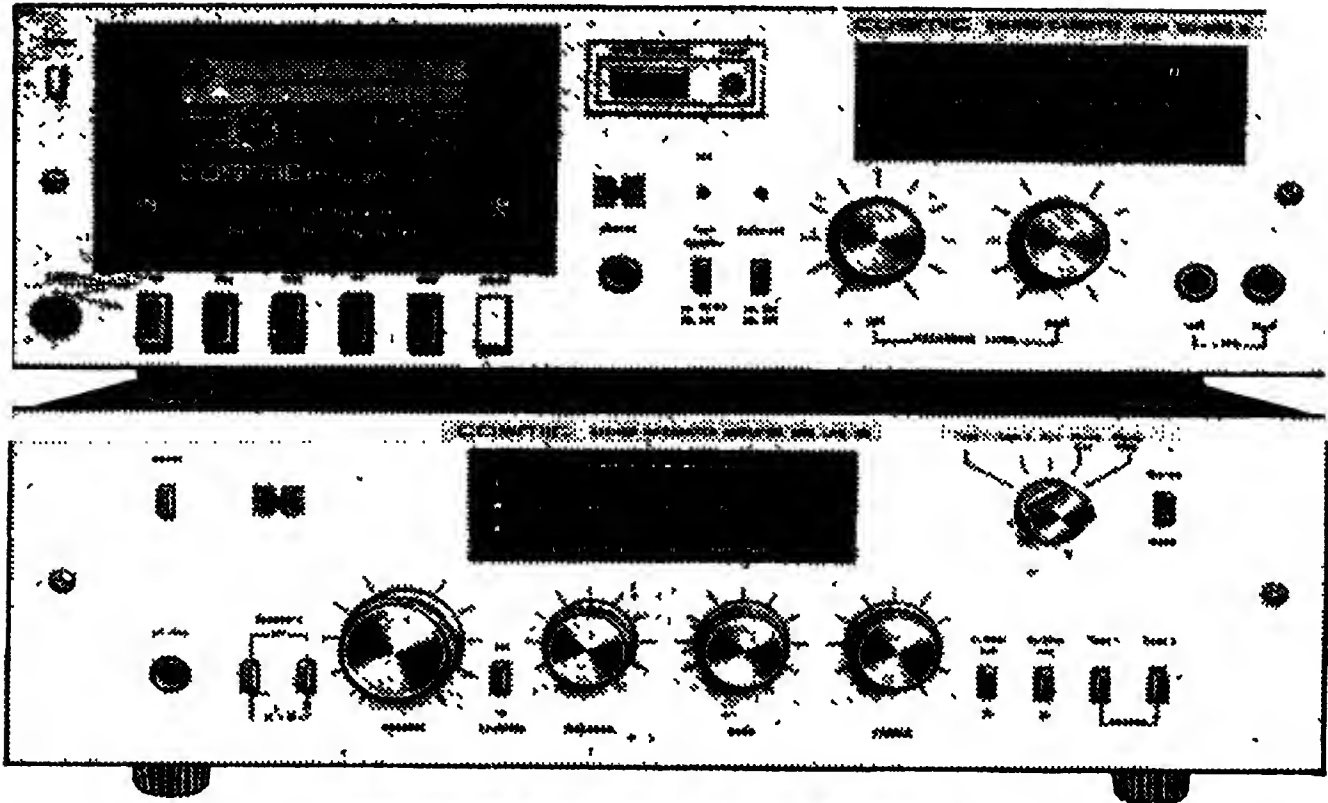
Saraswati reigns in all our minds, in the prowess of our pens and in the magic of music and the arts. As the festival approaches, preparations are already underway in every home in Bengal to ask for the blessings of the 'white lady' who is responsible for our very thinking. Poets, artists, literatens, students and even the common man will renew their faculties, as they do every year, with sincere hearts to alleviate their minds from mundanity and remove the marks of ignorance from their work.

Barnali Mitra

CALCUTTA / Subrata Chandra



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Post Mortem

Meriting Attention

After going through your story on Jayeeta Gupta Roy in the 28 Nov issue, I can only conclude that she has good contacts in your paper for, otherwise, where girls have graduated in Mech Engg from prestigious institutions like the IITs, you have chosen only to highlight her case.

I would like to seek a clarification from Ms Gupta Roy regarding her claim of securing admission "strictly on merit." You are perhaps unaware that in the Joint Entrance Exam 1982 (on the basis of which admissions for the 1st year 1982-83 session of engg courses at Jadavpur University were made) Ms Gupta Roy ranked nearly 1200. The JP authorities called for interview can be date up to rank 990 for general engg courses and up to rank 1500 for the architecture course. Ms Gupta Roy got admission through the alumni quota solely because her father, Mr K K Gupta Roy had taken his MA degree in English in 1949 from JP.

You will appreciate that in the normal course of events, Ms Gupta Roy would not even have been called for the interview let alone be admitted to the Mech Engg course. I am, therefore, at a loss to understand how Ms Gupta Roy could claim that she got admission "strictly on merit."

Debabriva Chatterjee,
Calcutta

Jogesh's Mime

I am deeply shocked to read in your Colour Magazine (9 Jan) Jogesh Dutta's "From rags to riches" story. At my age of 80, I am taking this pain to protest against that publication as my late husband was referred to in Jogesh's story as his cruel maternal uncle. As Jogesh's aunt, I wish him success in life and pray that he may

prosper from day to day. But he could have avoided inventing stories to make his rags-to-riches look like those of great personalities in history who really rose from rags to riches.

I don't know what Jogesh gains by belittling his maternal uncle, the late Gopal Chandra (alias Gandra Mohan) Biswas of Faridpur, who was known for always extending his help to the poor (a recognition of this he got an award from the governor in 1945) and who, I feel, should be given some credit for what Jogesh is now. From 1945, when Jogesh lost both his parents, to 1958, Jogesh and three of his brothers (Ramesh, Suresh, Paresh) stayed and were brought up in my late husband's house in Salkia, Howrah. In between, only for six months in 1949, Jogesh was away as he led the house after a very landlubber altercation between Jogesh and my third son. Here again Jogesh exaggerated and showed his newly acquired ability to invent stories. It was not due to any cruel treatment meted out to Jogesh by his uncle as his story suggests, nor did he flee at the dead of night when everyone was asleep, nor was his absence for more than six months. He, however, wants his readers to believe that this period was about two years, his "spending more than a year" at the Ramprhat teastall then hawking in local trams from dawn to dusk followed by his stint at selling balloons at Chaudernagore.

Jogesh invents stories again. His story vividly describes how Suresh, his elder brother, caught him from behind when Jogesh was drinking water from a tap in Calcutta and from then onwards he "started staying with (his) elder brother and participating in various programmes of the Children's Puppet Theatre (CPT) run by Sureshda." The fact is Jogesh was spotted in a Howrah restaurant by our two relatives and picked up by my third son

(with whom he had that altercation) and Suresh and was brought back to our house in Salkia. Jogesh mentioned he came back to Calcutta to stay with Suresh. But where was Suresh staying then? Definitely at his maternal uncle's house and they stayed eight more years there after that incident. Again, where was CPT in 1949-50 or in 1961 when Jogesh said he toured India with CPT?

At the maternal uncle's house, Jogesh alleged that "they treated us no better than servants." But when my husband died in 1967, Jogesh along with all his brothers observed the mourning period and their youngest brother did it in a way usual with the sons. They all offered amajal at the Sradh ceremony. Was that gesture then really genuine (I hate to believe it otherwise) or was it a show? Where is the consistency then?

Jogesh should have kept his records straight. Instead, he has unnecessarily defamed my late husband's name and I imagine he knows its consequences as well!

Jayoti Sundar Biswas,
Calcutta

D'Art

Sundar Chandra's print (6 Feb) is not lacking by detailed knowledge regarding the participation of the members of the Society of Contemporary Artists in the exhibitions held by the Academy of Fine Arts.

Artists, like Ganesh Haloi and others including myself, exhibited at AFA before becoming members of the Society of Contemporary Artists.

Amitabha Banerjee,
Calcutta

Really...

It is my pleasure to say that *The Telegraph Colour Magazine* is excellent.

Really it is 'Unpntdownable.'

Mayyam Rajan,
Ranchi

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Cover:
Nikhil Bhattacharya

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LIMELIGHT / Utpal Chowdhury

LIKE FATHER, LIKE SON

Being the son of Nirmalendu Chowdhury, the famous folk singer of Bengal, has not been much of a help in his career. He has created a niche of his own, on his own merit

RIGHT in the midst of a coterie of highly urbanised families on Lynton Street, lives Utpal Chowdhury, the folk singer of unquestionable repute, passionately identifying himself with the sentiments and emotions of the rustic and fashioning his lifestyle accordingly.

A winsome personality of average build, in white trousers and peach-coloured vest, Utpal ushered us into a spacious room, shorn of elaborate furnishings so commonly seen even in the homes of individuals of suspect eminence.

A solemn atmosphere hung heavy within, as in a greenroom shortly before a performance. Practice room this, we were informed. The only objects to catch the eye of a casual observer were three paintings and photo-frames of Nirmalendu Chowdhury. One of the paintings was a Chinese presentation to Nirmalendu Chowdhury—eminent folk singer and parent of Utpal.

"This room," Utpal remarked, his hands covering the room in a wide gesture, in a manner of driving the point home, "was my father's practice room. His painstaking efforts to bring into his songs all the pathos and emotions, true to original, were first brought into effect here." The onset of nostalgia was apparent, and we helped along by silently lending our ears to the smooth flow of words. "I got my unintended induction courses through those ventilators there, sitting in the adjacent room." His father was seldom aware of it.

The relationship between the father and the son seemed quite uncommon. A casual visitor would more easily pass them off as brothers, if not friends. "Senior musicians would call us *Baap beta dui bhai*," Utpal told us smilingly. Nirmalendu provided his son with educational opportunities suggestive of leaving options open to Utpal to formulate his career strategies.

While doing Commerce in City

College, it all started with a conversational advice given him by Prof S.N. Bose of his college: "As a Chartered Accountant, you would be one amongst so many, while as a folk singer you could well stand all alone, provided you do well." When he took this advice to Nirmalendu for ratification, what he received was probably the most level-headed counsel a father could give his son—"The decision will have to be entirely your own. The pitfalls are many. Economy-wise, singing is not always the best profession to choose, you may not succeed at all in your attempt. But if you can assimilate in you that minimum amount of talent, presentation, dedication and sincerity, commitment value and audience rapport, it would not take you long to achieve self-fulfilment in this profession. But if you think that just being the son of Nirmalendu is

going to land you anywhere, you would be beginning it all wrong."

Utpal stepped into his profession in right earnest. To begin with, he learnt to identify with the folk culture of Bengal, East (now Bangladesh) and West together. He was not new to folk music, nor to living a rustic life. His early days were sweet memories of the silver surroundings of Sylhet (now in Bangladesh), where he would spend hours with his father, the latter communicating with nature and peasants alike, reviving lost cultural mores. He received no formal training in folk music. His father was his sole friend, philosopher and guide in those critical days. While he toured around with his father, joined him in his singing and even learnt from him the ways to deal with audiences, he had to fend for himself in his individual appearances. Nirmalendu never requested his friends to accommodate his son, for that would have hurt his vanity.

And in the course of our talk, Utpal's remarkable ability to put his views across succinctly and unambiguously did not fail to register. He had a blithe style of presentation, as deeply involved in all that he said as, we could well imagine, in his songs on stage.

"Folk music is as old as human emotions," says Utpal. "It is a medium of expression of the fund of



Bettering his practice with his better half, Uttara

emotions and feelings surging in the hearts of various classes of the rustic community. Folk songs are of numerous types in Bengal alone. We have songs of the boatman, of the cowherd boys, of the crop shearers during harvesting season and of the many other rural working classes. They possess characteristics of seasonality too. The songs originate in one region and are transmitted by word of mouth, even beyond regional barriers, often infiltrating into neighbouring cultural premises."

Naturally, the task before a folk singer seems rather arduous. His renderings must, of necessity manifest to his audience the characteristic ingredients of every singular folk song sung, making genuine presentation of the emotions playing in the hearts of the representative rural class. Honesty to the profession would demand this of him, occasionally notwithstanding the lack of indepth knowledge and understanding of the audience in folk music. These, we believe, are typical of Utpal's performances, true to the legacy left behind by his father.

With the advent of urbanisation in the country, the seed of cultural dilution was sown, slowly but surely subjecting the emotional fabric of the village populace to increasing stress. The resilience of our culture which withstood the onslaught of many an alien invasion, including the British, has started showing signs of weakening in and around the urban centres. The degree to which 'western' life style has been



Following in his father's footsteps: Utpal with Nirmalendu Chowdhury

inhibited into the social texture further decided tellingly the quality of urbanisation and so much more is the weakening effect.

A case in point is the 'Garba' dance in Bombay. The dance, itself a symbolic cultural ornament of Gujarat, has acquired chimerical variations of popular appeal, namely, 'Disco Garba'. Queried on the influence of the changing pace of life and urbanisation on folk music, Utpal's

reaction was distinctly critical: "Yes, the influence is significant and disturbing. Folk treasure would be lost due to modernisation, mechanisation and industrialisation, but for the tenacity of some of the natives to retain the same

"This is true even in the western societies. Cecel Sharp, one of the outstanding folklorists in the world, found out that illiterate tribes inhabiting the Apolloclean mountains in the United States possessed an alien folk culture which, on research, was revealed to be belonging to their ancestral homeland in Ireland, where the same culture suffered variations arising out of changing ecological conditions. Also, the same ecological conditions are seen to compel the rural folks to migrate into the urban centres. With this depletion in the rural populace, retention of the cultural wealth and heritage of folklore is being threatened." To this extent, folk music is also undergoing a transformation, the nature of which, feels Utpal, is quite uncertain today. Utpal has visited many foreign countries in the attempt to see and know for himself, firsthand, the character and age of folklore of alien natives. Needless to mention, he found this experience enriching and instructive.

Turning to personal achievements and critical self evaluation, Utpal



In his elements

was modesty personified. He feels his journey is long and arduous. His immediate goal is to emulate his father in effectively communicating to audiences and invoking in them a keen sense of identification with the emotions of their rural brethren. This, when once achieved, would leave little to further desire for.

With the introduction of television, his personal performing career saw a declining graph and he had to muster all the good he possessed to retain audience appeal. Towards this the single trait that won him confidence was his charming personality. Legion, though his father was, Utpal would never let the legacy draw audience sympathy towards him. He worked his way out of the TV threat and soon had the public turning out in generous numbers, in deference to his commitment value and efficacy in delivery.

As luck would have it, Mr Abhijit Dasgupta, a TV producer, gave him that lucky break which comes the way of only a select few. He invited Utpal to reach a larger section of the public through a TV performance. Utpal reacted impressively to this invitation, subtly communicating to Mr Dasgupta his indebtedness. And,



A picture of contented family life

as a logical consequence, the show now goes on. In this story of his success, his performing troupe also played a major role. And naturally, he owes deep gratitude to his teammates.

In his personal life, affection was showered lavishly on him at home, being the only child in the family. In his own words, "my parents indulged me" was how he put it. He is happily settled, having recently married a girl of his parents' choice, Uttara Chowdhury. At every step he receives hearty encouragement, through words and gestures, from his mother and wife, the former being the 'moving spirit' behind his father and self.

Having also been a man of sport (football, hockey, cricket, what-have-you) during the eventful days of school and college life, it was no wonder to find the spirit still in him to admit his professional shortfalls and take necessary steps to rectify them, thereby emerging a man better equipped to make a success story of every attempt to bring together the past to the present, the city-dweller to his estranged cultural heritage, through his folk songs. May his tribe increase.



Sharing common grounds: with US musician, Bill Croford

Partho Mookherjee and N. Muralidhar

TALKING SHOP / Wives

FAT, FEMALE, FORTY

On starting a movement...

WHEN you are fat, female and forty it is rather difficult to make impressions upon people, especially those who are close to you. If they are closer than close in relationship, your discomfiture is greater, and those closest to you regard you with the bored tolerance reserved for dealing with the senile.

Now what I'm trying to say is, that though I am a not-so-fat female of forty, I am not quite prepared to resign myself to being relegated into the backwoods of everyone's life as a hasbeen. There is no past perfect tense in my case. I believe—it is a present continuous always. I am not going to sit down with my other f-f-f friends and regret the passage of years and opportunities lost. Nor am I going to bedeck myself in organdie and pearls to visit slums to express plastic sympathy for the poor and downtrodden, ending up with making them more conscious of their poverty than ever and leaving them feeling dissatisfied with their lot and angry with do-gooders in swanky cars.

No. I am going to start a movement. Right here in my home because you know about charity and where it's supposed to begin. Gradually, I expect the effects of this movement to spread beyond my front door (crazily hanging on one loose hinge) to sweep over the entire city, (not country, because my ego isn't that inflated) so that everyone, young and er., not so young, sits up and applauds.

It shall begin with my negating every suggestion or point made, not out of sheer cussedness, not even because there is no my-point-of-view, but because that is the only way to make one's presence felt. For too long have I been a yes-woman to men; first to my father who believed my brain had to be nurtured by his opinions, then to my husband who thought I didn't have a mind at all, although he very magnanimously conceded that I did possess a brain and lastly to my sons who seem to believe that their mother suffers from intellectual anaemia.

No sir. This lady is going to have

that movement. It will not affect my father, I regret, because he passed into the hereafter apprehending some such thing, I think. I am not very keen that my sons should be too impressed by it so as to begin to become kinder and more communicative, not to their mother, but to the women friends of their own generation. So that leaves only one person initially to act against—yes, the husband.

All wives will agree with me—even those made-for-each-others who project to the world the impression of total marital bliss, when actually the pots and pans used as missiles will bear a different testimony—that husbands, though necessary, are totally unbearable. That is, one's husband. Mark the

At least once a day, preferably in the morning, husbands must tell their wives that they can't do without them.

difference between one's own and someone else's.

Where mine looks at me the first thing in the morning with that familiar expression of accusation with respect to the fact that it is morning and that I am somehow responsible for the night's passing, everyone else's husband by and large, smiles with appreciation as the wife hands the cup of hot, steaming tea.

Then breakfast and blame—the two are complementary in my home, not in others'. I'm sure. The same eggs everyday, well, yes, that is, are there any different varieties available anywhere? Like blue and maroon instead of white and yellow and a little squarish in shape? The toast—yes it's not a proper toast—but then, the power cut forces one to turn to the kerosene stove, the gas having run out, and that's the best one can get, isn't it? The tea? It's cold because he poured it out half an hour ago and then began exploding with vituperatives against the central government for reducing the number of holidays for Hindu festi-

als, all the time looking at me accusingly as if I had advised the government to do so. Then with a last look at the clock, which showed that the lord and master was not quite late but about to be so, he bangs the door shut, forgetting about the loose hinge and finally goes. Gosh, what a relief!

In the evening again that look, blaming me for his boss's anger and the car's breakdown in the heart of the city and the subsequent tiredness. It tires me to look at this exhausted man whose sagging spirits have to be bolstered up with bottled ones.

In case we're going to a party, then watch these same spirits being revived. *Then* he dresses with extra care, attentively plastering his curls over that fast enlarging bald patch and lovingly splashing on that Royal Pub or Captain, which I gave him, for our anniversary, which *he*, naturally, forgot.

However, to the party, and wonder of wonders! Is this man oozing charm and flavour the very same one I set out with? Watch him drool over the silly, giggling women who know they can depend on this one man to make them feel like a million dollars. (The same man who makes his wife feel like an ancient monument a million years old.) The women, dyed hair and all, simper and gush alternately, lapping it all up. But then, just let any man pay the slightest compliment to this lord's chattel, why, up he comes to protect her from the advances the lecherous fellow is making. He compliments other women for wearing the same kind of clothes he criticises *me* for wearing. Not that I am any older or fatter.

So. My movement. Yes, it shall be not for burning you-know-whats, but to compel men, husbands, particularly mine, by law, to be *nice* to their wives. They must be made to be polite to them in the privacy of their homes. There's nothing funny in being good mannered towards your wife, within the precincts of your home.

At least once a day, preferably in the morning, husbands must tell their wives that they can't do without them.

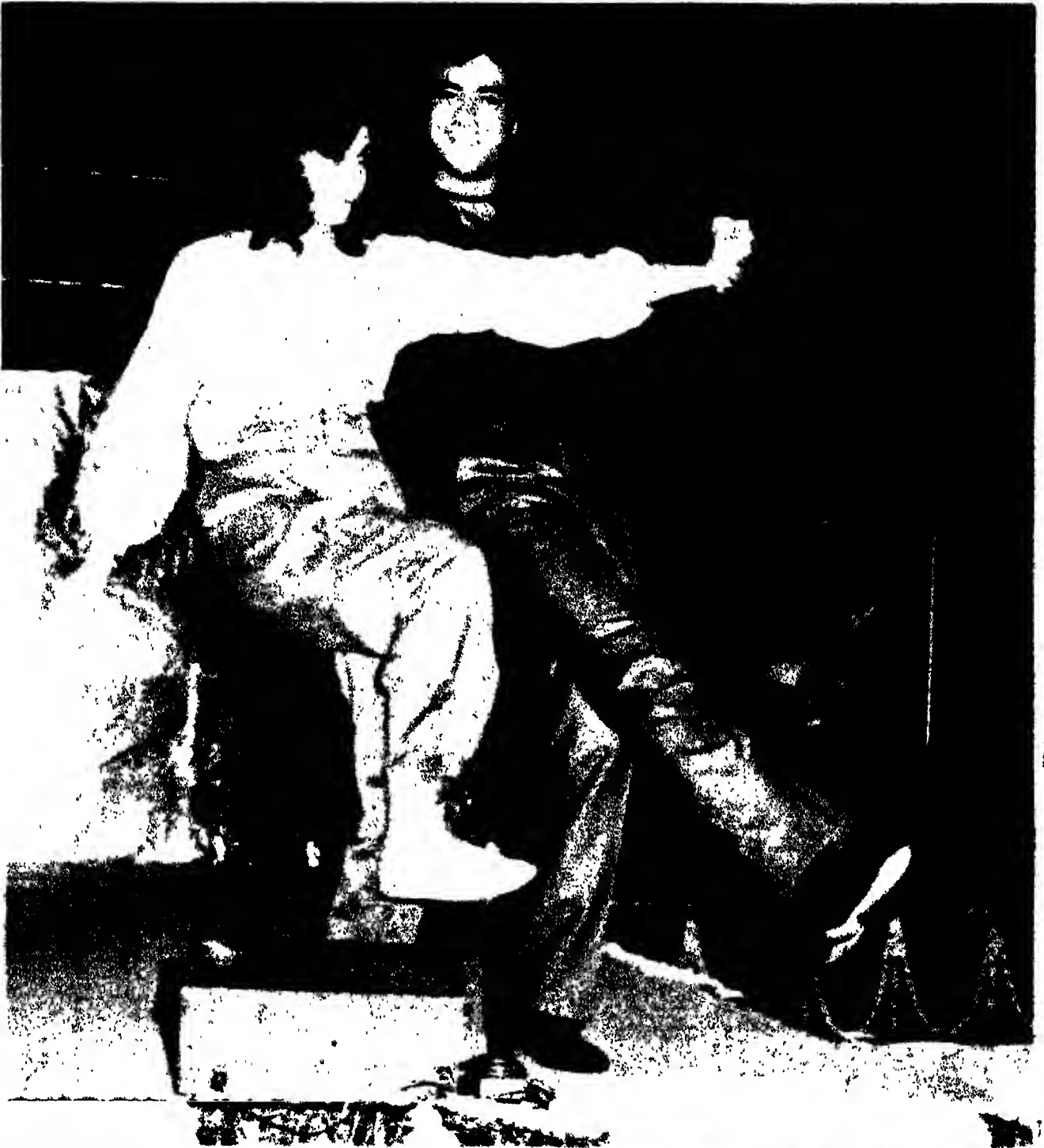
Any lapse will be a cognisable offence and the offender shall be tried by a women's court.

I wonder if it's going to be a good idea, after all.

Manjula Ray

ROMA'S WORLD

ITC 'MADE FOR EACH OTHER' FINALS AT TOLLYGUNGE CLUB, CALCUTTA



Models Roma Mukherjee and Junu Madan in the Burlington's 'Made for each other' fashion show



(L-R) Ashwini and Ratnabali Kakkar (winners), Lata and Lakshman Singh (1st runners-up) with Keith Stevenson (emcee)



Pam Crain (left) and Jayshree Singh singing a duet

RELIGION / The Sikh Cultural Centre

REKINDLING THE SPIRIT OF SIKHISM

Two American ladies, associated with the organisation in Calcutta, have been promoting Sikhism through the English language

AS the first English language journal in the world on Sikh religion and culture, *The Sikh Review* has the proud distinction of inspiring comparable efforts abroad. Sponsored by the Sikh Cultural Centre in Calcutta, *The Sikh Review* has stimulated Sikh students in the USA to form study circles and has whetted a demand in North America and the UK for Sikh literature. Even over radio and television in the USA, the number of talks on Sikhism and Sikhs is increasing.

One of the correspondents of *The Sikh Review* in the USA says: "Of all the magazines from India, *The Sikh Review* receives the most attention and there is a queue for it in libraries." The journal has its own correspondents in New York, Ohio, California, Michigan, Texas and Wisconsin, through whom it maintains close contact with Sikh missionary societies in the USA.

In 1952, an army officer, Captain Bhag Singh, and his friends set up The Sikh Cultural Centre in Calcutta. Instituted with the object of rekindling interest in Sikhism, and the finer points of the Sikh way of life as propounded by the Ten Gurus, the Sikh Cultural Centre was a pioneer in a difficult field. Beset with financial and other hurdles, Captain Bhag Singh and his dedicated band of associates worked with missionary fervour—even though they were far from their spiritual capital, Amritsar.

Traditionally, the Sikhs have been more adept with their hands than their heads—they are about the most industrious people in the country and have won the sobriquet of 'Americans of India'—and therefore are out of their depth in the cultural realm. In the circumstances, the presence of a young American woman in Calcutta was a virtual godsend. Marguerite Allen, of Texas, had just married a Sikh pilot serving with Indian Airlines, and was acclimatising herself to Sikhism and Sikh mores. In the meantime, the Sikh Cultural Centre

had given birth to a monthly journal, *The Sikh Review*, and when Marguerite (Mrs Randhawa) was inducted into the Centre, she was unanimously chosen the founder and first editor-in-chief of *The Sikh Review*.

With her dynamism and flair for journalism—she had done some writing and broadcasting back home in the States—Marguerite soon be-



Premka Kaur Khalsa, secretary-general of Sikh Dharma and Khalsa Council, oversees in the West

gan to set the house of The Sikh Cultural Centre in order. According to one of the early members of the Centre, when Marguerite Allen's assistance was requisitioned, "she agreed, little realising at that time that she would have to sacrifice a great deal of her income, time, and even health for the journal."

Another founder member of The Sikh Cultural Centre remarked as

soon as Marguerite Allen joined: "What is peculiar about her is her sixth sense. This not only helps her to sort and judge the heaps of articles she receives, but to decide whether a particular text of Persian, Panjabi or Sanskrit is correctly used and correctly translated, although she does not know any of these languages."

Enthused by the spirit of the Gurus, Marguerite used to give regular sermons on Sundays to large congregations of Sikhs and adjure them to adhere more closely to the basic tenets of their faith. In this respect, she was perhaps a more devout Sikh than the Sikhs themselves. She also wrote scathing articles in *The Sikh Review* on present day Sikh 'deviations' from spiritual injunctions and stressed the contrast between the looseness of current norms and the grim puritanism of earlier times.

Marguerite Allen left India in 1956 to return home to the USA for personal reasons. However, she has not severed links with *The Sikh Review* and The Sikh Cultural Centre, holding the foremost position in the esteem of her former colleagues as honorary patron of *The Sikh Review*.

One of the foremost objects of the Sikh Cultural Centre is to act as a bridge between Sikhism and other religions and to serve as a link between Sikhs and the people of other faiths. On important Sikh festivals such as Guru Nanak and Gurn Govind Singh's birthdays, The Sikh Cultural Centre holds receptions to which leading scholars and personalities in the domain of culture, of all religions, are invited and requested to speak on selected subjects.

As a publishing house, The Sikh Cultural Centre has produced 11 books and pamphlets in English and Bengali, on Sikhism, and is active in disseminating Sikh literature not only all over India, but the whole world. A notable achievement was the Centre's collaboration with UN-



Patricia Singh, present editor of 'The Sikh Review'

ESCO for the production of the well known book, *Sacred Writings of the Sikhs*.

Through its various activities, the Sikh Cultural Centre promotes a cross fertilisation of ideas between people of different faiths. It is the first organisation to provide facilities for foreigners to understand Sikhism and to maintain contact with young Sikhs who may tend to stray from the ancestral faith in places far from their homelands.

In this official monthly, *The Sikh Review*, The Sikh Cultural Centre publishes articles by authors of any religion. The Editorial Advisory Board of *The Sikh Review* includes distinguished scholars of various religions. For instance, the well known historian, Dr P.C. Mazumdar, and the National Professor, Dr Suniti Kumar Chatterjee, were members of the Board.

In 1964, the Sikh Cultural Centre set up a hostel and relief centre, Guru Nanak Niketan, at Thakurnagar, about 40 miles (70 km) north of Calcutta, where orphans and other financially handicapped children are accommodated and taught. Apart from Unani and homeopathic dispensaries, Guru Nanak Niketan also has a library of Sikh literature, a free textbook library, an English medium primary school, a music class and a handloom centre. During the war of independence in East Pakistan in 1971, which resulted in the birth of Bangladesh, 12,000 refugees were sheltered at and around Guru Nanak Niketan, which trained 60 local volunteers in first aid and helped them to work in shifts round the clock.

Guru Nanak Niketan was set up in response to the request of the late Chandranath Bose, a dedicated Gan-



Marguerite Allen, the founder-editor of 'The Sikh Review', who provided a strong base for The Sikh Cultural Centre

dhian social worker and scholar, and the late Mr Jatindra Mohan Chatterjee, who retired as a Collector and was engaged in scholarly research. Guru Nanak Niketan is the first philanthropic centre of its kind in rural Bengal.

Stipends are offered to the poor for further studies and asylum is given to the needy. Guru Nanak Niketan is governed by a trust and a number of projects are planned.

Marguerite Allen's departure from India has not weakened the American link with *The Sikh Review*. Its present editor, too, Mrs Patricia Singh (nee Connell), is American. Born in South Dakota, Patricia Connell stayed mostly in Milwaukee, Wisconsin, where she went through school and college. She graduated in arts and was active in journalism right from school. She was the editor of both her school and college magazines.

It was in Milwaukee that Patricia met a young Indian Sikh, Rajendra Singh, in 1958, and married him. Mrs and Mr Rajendra Singh came to India immediately after their marriage and Mrs Singh, who has been here ever since, has steeped herself in Indian religions and culture.

Mrs Patricia Singh was engaged in varied types of journalism and advertising before coming to *The Sikh Review* as its first, virtually fulltime, editor in June last year. During her brief tenure, she has improved the journal considerably.

Thus, two American ladies are associated with The Sikh Cultural Centre in Calcutta - one as its founding godmother and the other as an active journalist - and helping it to disseminate knowledge of Sikhism, in English, all over the world.

Charles Newton

Photographs: Arup Dutta

7 DAYS

S	M	T	W	T	F	S
27	28	1	2	3	4	5

The briefings given below are accurate at the time of going to press.

FOREIGN FILMS

REGULAR SHOWS

Marilyn, The Untold Story: Radha (Bidhan Sarani, 553045)—Noon show

Based on Norman Mailer's bestseller, *Marilyn*, the film stars Catherine Hicks as Marilyn Monroe, the legendary sex symbol

Depicting Marilyn's heart breaking childhood, it plays upon the girl's desperate bids to get affection from her mother, a woman emotionally crippled with severe mental problems. The mother is eventually institutionalised and little Marilyn (actually Norma Jean Baker then) goes through an unhappy journey of foster homes and orphanages and when, at 17, she convinces a soldier beau that he is all she has by way of a family, she gets married. He sails away soon after and with her stunning good looks, she lands a modelling job

A divorce and several fashion assignments later, she lands in Hollywood. Bit parts and roles of extras follow. But at one such poolside affair, the newly blond Norma catches the eye of a top agent who takes it upon himself to make her an international star. He takes up a challenge and Norma becomes Marilyn Monroe. Small roles propel her into stardom and her agent falls into unilateral love. She rejects his offer to marry him, finding him too old, but after his death, she admits that he was the one she truly loved

Then follows a reluctant meeting with a baseball star and their eventual romance hits the headlines. But pressures of stardom grow and another divorce follows. Her star value goes up, but producers are unhappy because she has become moody and difficult, takes to alcohol and pills. In a last ditch attempt at happiness, she marries a playwright who writes a film for her which, however fails. He, too is gone and Marilyn collapses on both the professional and personal fronts.



Martin Sheen in 'Apocalypse Now'

Then, the overdose of sleeping pills—and a star is dead

Apocalypse Now: (Chowringhee Road, 235977)—11.30, 2.30, 5.30, 8.15

This is a stunning indictment of the Vietnam war and Francis Ford Coppola's extravagant way of doing it. And the viewers attention is arrested from the first frame itself. And the bitterness of war seeps in even before the credits are done with. It is, in short, a journey of nightmarish proportions into the minds, motives and madness of men perverted by a war that was among the most obscure.

Marlon Brando plays as an American officer who has mastered from Harvard and has more decorative than he would care to remember. The only fly in the ointment is the Army high command in Saigon. He has turned his back on the war and this is an unforgivable crime. Living with some other AWOL servicemen, Brando ignores the dictates of his superiors, and plays monarch of all he surveys in an obscure Cambodian jungle. The verdict from the high command is that he is dangerously insane and must be liquidated. Martin Sheen is the man assigned to do the

needful. The mission is absolutely secret and is even kept off the Army records.

Against the backdrop of the savage war and its grotesque consequences on either side, the army boat carrying Sheen proceeds through a holocaust of death and devastation.

The rampage continues, man and machine turn mad, all kinds of uncivilised assaults carry on relentlessly. But through it all, Sheen develops a kind of admiration for the man he is assigned to knock off. And everything he sees around him seems to convince him that Brando is, after all, right in what he did. It is sanity, not lunacy.

When The North Wind Blows: Minerva (Chowringhee Place, 241052)—12, 3, 6, 8.30

An engrossing film and particularly relevant to India, it talks about the tiger population which has dwindled to 1,800 from an estimated 40,000 just 50 years ago. The story of the film which appeals directly to wildlife enthusiasts, is fairly simple.

In the cold lands of the Arctic circle, barely a handful of Siberian snow tigers (the largest in the tiger family) survive—and

even in 1900 (the period in which the story is set), they are an extremely rare species.

Circumstances bring together an old trapper and a lone snow tigress and they are forced to co-exist in a bitter mountain winter. Both are threatened by the forces of nature and the fury of man, and both struggle to survive in their own individual ways. And along the way, a curious but tangible empathy develops. The tigress is killed brutally by trappers and leaves behind a pair of cubs. And the cubs and the trapper now take to each other—and the story of survival and co-existence continues.

BENGALI FILMS

NEW RELEASE

Robi Shome: Sree (Bidhan Sarani, 551515)—3, 6, 8.30. Indra (Indra Roy Road, 471757)—3, 5.45, 8.15.

A hilarious comedy, starring Moon Moon Sen, Dipankar Dey, Robi Ghosh and others. This film is Ms Sen's first venture, though it has been released after *Rajbodhu*. The film is directed by the late Bhaskar Chowdhury, who did not live to see the release of his first film.



Moon Moon Sen in 'Robi Shome'

REGULAR SHOWS

Balak Shilbaji: Purabi (Lenin Sarani, 350680), Ujjala (Russa Road, 478666)—2.45, 5.45, 8.30

The idea of his film is to educate the children with tales of legendary valour from the 17th century Maratha history.

It starts at about the time Sibajee became the ruler of Pune. And the story proceeds to narrate his love for his people and his affection for the Maoli peasant boys whom he trained into a loyal band of courageous fighters. The film ends with the first of his many brilliant military manoeuvres in which he captures a fortress.

The locations and architectural remains are authentic, but the spirit of the film seems weak.

Sankalpa: Radha (Bidhan Sarani, 553045), — 2.30, 5.30, 8.30, Purna (S.P. Mukherjee Road, 474567)—3, 6, 9

A story of a retarded young man (Sukhen Das) and his beautiful bride, is this Sujit Guha film. The beautiful bride is a kind of 'cure' as his father thinks that a bride is the answer to insanity. The unsuspecting girl (Shakuntala Barua), however, refuses to play ball and nurse him back to sanity when she learns how she has been duped in her longing for freedom, she falls an easy prey to the intrigues of the other family members.

Enter, friend Ranjit Mullick. With the aid of his girlfriend, Sumitra Mukherjee, a plot is hatched to teach everyone a lesson and genuinely bring the hero back to his senses. Medicine fails but friendship

triumphs. And all ends well, amen

HINDI FILMS

REGULAR SHOWS

Vidhaata: Metro (Chowringhee Road; 233541)—1.30, 5.8.15; Majestic (R.A. Kidwai Road; 242266), Basusree (S.P. Mukherjee Road; 478808), Bina (Bidhan Sarani; 341522)—11, 2.15, 5.30, 8.45.

Taking a bow to national integration, the film portrays two locomotive engine drivers who are the best of friends despite belonging to different faiths. Shammi Kapoor plays a believer in Destiny and Dilip Kumar is a man of action.

Dilip Kumar decides to abandon the life of the tracks, and takes to the world of shadows, thereby writing his own destiny and creating an empire of wealth for his only grandson, Sunjay Dutt. But to keep the truth from him, Dilip sends him many miles away to grow up in hardship and poverty under the guidance of Sanjeev Kumar who, of course, teaches him the good things of life.

When he returns to the world of wealth, the strapping young man prefers to live among the poor and falls in love with a poor girl. Padmini Kolhapure, this leads to a point of conflict between Sanjeev and Dilip, and the former quits home.

All this distresses Sunjay Dutt. Soon, Sanjeev dies and Sunjay finds out the truth about Dilip's wealth. Moved to action, Sunjay begins to investigate and is faced with cruel reality. A mighty confrontation takes place amidst



Moushumi and Raaj Kumar in 'Chambal Ki Kassar'

much high drama.

Directed by Subhas Ghai

Chambal Ki Kassar: Opera (Lenin Sarani), Grace (MG Road, 341544), Ujjala (Bidhan Sarani, 552200), Menoka (Saraf Chatterjee Avenue, 410417), Bharati (S.P. Mukherjee Road, 474686)—4 Shows

On Independence Day, Raja Thakur gets up on stage and awards prizes to students securing distinctions in various subjects. Two of the students are his own sons and one of them, Suraj, has stood first for his essay on Gandhi and non-violence. The day is celebrated befittingly, the *haveli* is lit up, alms are distributed, fireworks resound and laughter rings through the *haveli* air.

Suddenly, the dreaded dacoit Zalim Singh, goes on a rampage and wipes out the entire family and Suraj is dragged away into the ravines of the dacoits. Later, Suraj manages to escape from the den, but is unable to find love or solace anywhere. Facing hazards and insecurity, without any protection, he becomes an outcast and his guns become his only companion. He chances upon another outcaste, Tanno Bai, and in the wilderness of the ravines, they become lovers.

Suraj, now known as Badan Singh, decides to marry Tanno Singh and make their love sacrosanct, but they continue to be chased by the law. He is advised by a kindly police officer to surrender, but Badan Singh will have none of his

homilies. He is still seething with the feeling of revenge and remains glued to a path of violence.

Raaj Kumar plays Badan Singh, Moushumi his beloved and Shatrughan Sinha, the police officer Ram Maheshwary directs.

Disco Dancer: New Cinema (Lenin Sarani, 235819)—3, 6, 9 Gem (Acharya J.C. Bose Road, 249828), Krishna (T.C. Dutta Street, 344262), Priya (Rastbehari Avenue, 464440)—12, 2.30, 5.30, 8.30

In the wake of *Star*, comes another disco film which falls more or less in the same category of failure. The music is senseless—except the theme song.

Mithun Chakraborty plays a precocious brat who sings on the streets with his uncle (played by Rajesh Khanna) and is charged for the robbery of a rich man's daughter's guitar. His mother, being a mother, takes the rap and goes to jail.

Later, the brat grows up and becomes the greatest disco dancer in the world, naturally. The mother, in graceful white, follows her son wherever he goes and dies of an electric shock in an attempt to save her son. While friend Om Puri becomes his manager and helps him to rise to the top, his arch rival, is busy bedding Kalpana Iyer and plummets from stardom.

The daughter of the rich man, who is now Kim, dates Mithun openly and wants to marry him. And everything ends in a glitter of psychedelic lights and pelvic thrusts.



A scene from 'Balak Shilbaji'

RECORDS

FOREIGN

Mirage: Fleetwood Mac (HMV).

Fleetwood Mac is currently one of the more popular rock groups in America, with Stevie Nicks, the prettier of the two female members of the group, acknowledged as a leading contemporary vocalist. Their latest recording, *Mirage*, however, while definitely a good buy, falls short of their own standards, with Stevie not exactly in invigorating form.

Calcuttans who recall the groups earlier album, *Rumours*, may find *Mirage* to be just what its name says. While the overall mix of songs is good, there is no single number which actually stands out.

Can't Go Back on the first side is a possible exception though it ends too quickly for one's liking. *Gypsy and Empire State*, on the other hand, are positively disappointing. The refrain of *Only over You* sounds more like Leisha's version of *Band on the Run*.

The lead guitar generally maintains a low profile throughout the album, but on the few occasions that it comes into its own, it excels itself. This is especially evident in *Hold Me*, one of the better numbers of the recording. Percussion and bass are excellent throughout the album.

Technically, the recording is good though there might be a few manufacturing defects. Overall, the set of numbers is typical Fleetwood Mac, and as mentioned earlier, hardcore fans of the group might be just a trifle disappointed.

James Bond / Greatest Hits: Songs from original soundtrack of James Bond films released by EMI

James Bond has become, to use an oversued phrase, an institution. Some thirteen films have been made on him already, and two more are in the offing, with both Sean Connery and Roger Moore in the lead role. With such publicity, the fact that the music of these films would be put together and released was inevitable. That is what this collection does, and the result makes good hearing.

The most noticeable thing about the album is its variety, at least in terms of singers. The performers range from yesteryear's Matt Munro to today's Sheena Easton, with

people as diverse as Louie Armstrong and Shirley Bassey in between.

Far and away the best number on the album is the one which is probably the least known, Louie Armstrong's *We Have All The Time In The World*, from the movie *On Her Majesty's Secret Service*. It's in the best Armstrong tradition—throaty vocals, soft woodwind and string arrangements, the melody befitting an Armstrong ballad—and alone almost makes the album worthwhile.

Other excellent tracks are Nancy Sinatra's *You Only Live Twice* and the Bond theme, a good piece of music which recurs just a shade too often. And, of course, there are the ones which Calcutta knows so well—Shirley Bassey's *Diamonds Are Forever* and *Goldfinger*, and Lulu's *The Man With The Golden Gun*. The newer tracks, such as the music from *The Spy Who Loved Me* and Sheena Easton's song from *For Your Eyes Only* also make good listening.

The Top Ten US pop singles as rated by Cashbox magazine:

1. Down Under—Men At Work (Columbia).
2. Baby, Come To Me—Patli Austin (Quest-Warner Brothers).
3. Africa—Toto (Columbia).
4. Maneater—Daryl Hall and John Oates (RCA).

5. Stray Cat Strut—Stray Cats (EMI-America)
6. Do You Really Want To Hurt Me—Culture Club (EPIC).
7. Shame On The Moon—Bob Seger and The Silver Bullet Band (Capitol)
8. The Other Guy—Little River Band (Capitol)
9. Billy Jean—Michael Jackson (Epic)
10. You Are—Lionel Richie (Motown).

TRAVEL

PLANES

Calcutta—Bangkok—Hong Kong—Tokyo: Calcutta departure, AI316 (2*) at 2210 hours. Calcutta arrival AI307 (3) at 2340.

Calcutta—Bangkok: Calcutta departures, TG312 (1, 3, 6) at 1345. Calcutta arrivals, TG311 (1, 3, 6) at 0900.

Calcutta—Karachi—Copenhagen: Calcutta departure SK976 (4, 7) at 0830. Calcutta arrival SK975 (4, 7) at 0710.

Calcutta—London—New York: Calcutta departure, AI103 (2) at 0030.

Calcutta—London: Calcutta departure, BA144 (2, 5) at 2145. Calcutta arrival BA145 (1, 4) at 1350.

Calcutta—Kathmandu: Calcutta departure TG 311 (1, 3, 6) 0945. Calcutta arrival TG 312 (1, 3, 6) 1300.

Calcutta—Delhi: Departures,

IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630. Calcutta arrivals, IC 264 (daily) at 2205, IC 401 (daily) at 1040.

Calcutta—Bombay: Departures, IC 176 (daily) at 0940, IC 273 (daily) at 1950. Calcutta arrivals, IC 175 (daily) at 0850, IC 274 (daily) at 1850.

Calcutta—Madras: Departures, IC 265 (daily) at 1525, Calcutta arrivals, IC 266 (daily) at 1335.

Calcutta—Gauhati: Departures, IC 249 (daily) at 0600, IC 229 (daily) at 1140. Calcutta arrivals, IC 230 (daily) at 1425, IC 250 (1, 2, 3, 5, 6) at 1800, IC 250 (4, 7) at 1220.

Calcutta—Ranchi—Patna—Lucknow—Delhi: Departure, IC 410 (daily) at 0550. Calcutta arrival, IC 409 (daily) at 1155. **Calcutta—Kathmandu:** Departures IC 247 (2, 6) at 1600. IC 247 (1, 3, 4, 5, 7) at 1330. Calcutta arrivals, IC 248 (2, 6) at 1910, IC 248 (1, 3, 4, 5, 7) at 1250.

Calcutta—Dacca: Departure, IC 223 (daily) at 1440. Calcutta arrival, IC 224 (daily) at 1640.

TRAINS

1 Up/2 Down: Delhi Kalka Mail: (Daily) Howrah departure 1920. Howrah arrival 0815.

101 Up/102 Down: Rajdhani Express: (Bi-weekly) Howrah departure (1, 5) 1700. Howrah arrival (4, 7) 1050.

81 Up and 103 Up/82 Down and 104 Down: Air Conditioned Express: (Tri- and Bi-weekly) Howrah departure (2, 3, 4, 6, 7) 0940. Howrah arrival (1, 2, 3, 5, 6) 1710.

2 Up/1 Down: Bombay Mail: (Daily) Howrah departure, 1945. Howrah arrival 0805.

60 Up/59 Down: Geetanjali Express: Howrah departure (1, 2, 3, 5, 6) 1400. Howrah arrival (1, 2, 4, 5, 6) 1335.

141 Up/142 Down: Coromandel Express: (Daily) Howrah departure 1520. Howrah arrival 1130.

3 Up/4 Down: Madras Mail: (Daily) Howrah departure 2000. Howrah arrival 0605.

173 Up/174 Down: Himgiri Express: (Tri-weekly) Howrah departure (3, 6, 7) 0545. Howrah arrival (1, 2, 5) 2305.

43 Up/44 Down: Darjeeling Mail: (daily) Sealdah departure 1900; Sealdah arrival 0845.

5 Up/6 Down: Amritsar Mail: (Daily) Howrah departure 2000; Howrah arrival 0755.

59 Up/60 Down: Kamrup Express: (Daily) Howrah departure 1855; Howrah arrival 0630.

* Denotes days of the week, from Monday (1) to Sunday (7).



Humboldt: oil painting by Friedrich Georg Weltsch, 1806

TV

CALCUTTA

The programme schedule was not available from the Doordarshan Kendra at the time of going to press, so we are unable to supply the necessary information.

DHAKA

27 February

5.45 pm Film: *Worzel Gummidge*
9.05 Film: *Hart to Hart*
Second Channel
5.32 pm Sports programme: *Athletics*
6.35 Film: *Lille*
7.55 Film: *Cesar's World*
28 February
5.20 pm Children's programmes: (a) *Amra Notun* (b) *Shishu Mela*
6.05 Film: *Get Smart*
9.05 Film: *Trapper John MD*
General Hospital
Second Channel
5.32 pm Film: *Management*
6.35 Film: *Project UFO*
7.55 Film: *Electric Company*
1 March
5.45 pm Film: *Life On Earth*
10.00 Film: *Korak*
Second Channel
5.32 pm Film: *The Art As A Hobby*
6.35 Sports programme

2 March

3.40 pm Cartoon: *Mighty Man*
Anil Yukt
9.05 Film: *The Fall Guy*
Charlie's Angels
Second Channel
5.32 pm Film: *Charlie Chaplin*
6.35 Film: *The Waltons*
7.55 Film: *You Asked For It*
3 March
5.30 pm Film: *Sesame Street*
10.00 Film: *Dallas*
Second Channel
5.32 pm Film: *Ali And The Carter-Magnificent Six And Half*
6.35 Film: *Ten Speed And Brown Shoe*
7.55 Film: *Guppet Show*

4 March

3.15 pm Special film show.
5.00. Cartoon: *Barbapapa/Fang Face*
6.35 Film: *Bewitched*
Second Channel
5.55 pm Film: *The Brady Bunch*
6.35 Film: *General Hospital*
7.55 Film: *Gilgans Island*
5 March
9.05 am: Cartoon: *Battle Of The Planets*
9.30: Children's programmes: (a) *Amra Notun*. (b) *Shishu Mela*
9.55 Film: *You Asked For It*
10.50 Film: *Chips*



Amjad Ali Khan in consonance

11.35 Sports programme.
5.25 pm: Film: *Mr Merlin*
6.15. Film: *Little House On The Prairie*
9.05. Saturday night film: *The Stranger*, starring Loretta Young, Orson Welles, Edward G. Robinson and Richard Long.
Second Channel
7.00 pm: Alfred Hitchcock Presents
7.55: M.A.S.H.

THE ARTS

27 February

Last day of solo exposition of graphics by Chandan Das.
At British Paints Decor Service Art Gallery, 32 Chowringhee Road.

27 February—6 March: 3-8 pm.

Continuation of the All India Artists' Camp on 'Human Conditions in the 20th Century' Also Confrontations—an exhibition of recent paintings by Sunil Das, coordinator of the Camp.

At Max Mueller Bhavan, 8 Pramathesh Barua Sarani; 449398/9404.

SPECIAL EVENTS

27 February: 8.30 am.

Mitrabagan Young Association 163rd annual function in aid of destitute children presents IPT's puppet drama *Bir-purush*, folk songs by Utpalendu Chowdhury and comedians Satya Bandhopadhyay and Tarun Kumar.

At Star Theatre, 79/3/4 Bidhan Sarani; 551139/4077.

27 February: 4 pm.

Samir Ch Ghosh of Auro Lab presents Bappi Lahiri and Runa Laila in *Disco Musical* Nite.

Special attractions: S.P. Balasubrahmanyam, Krishna Mukherjee, Suresh Wadkar, Rajinder Nath, Asit Sen and Johnny Whisky.

Also receptions for all West Bengal football stars who were selected for Asiad '82.

Organised by Tapan Ghosh
At Netaji Indoor Stadium

27 February: 6.30 pm

Nat Jhankar presents an evening of kathak by Birju Maharaj along with Saswati Sen, Ram Mohun, Veronica Ajan and Sumita Dey.

At Rabindra Sadan, Cathedral Road; 449937

27 February: 6.30 pm.

Rajdarshan—a play by Manoj Mitra, directed by Kumar Roy with leading artistes Amar Ganguly, Soumitra Bose, Namita Mazumdar, Kaliprasad Ghosh and Kumar Roy.

A Bohurupee production.
At the Academy of Fine Arts, Cathedral Road

28 February: 5, 7 pm.

Film: Josef v. Baky's *Muenchhausen* (1943; col; 100 min).
At Max Muller Bhavan, 8 Pramathesh Barua Sarani; 449398/9404.

28 February: 6 pm.

In aid of the distressed and the physically handicapped, North-East-West-South Cultural Institution presents an evening of ghazals with Jagjit Singh, Chitra Singh and Mamata Majumder, Subrata Banerjee and Swapna Chatterjee

At Mahajati Sadan, 166 Chittaranjan Avenue, 346509.

1 March: 6.30 pm.

Lecture: 'Civilisation in Crisis-Relevance of Humboldt's View Today'. Speaker: Dr J. Banerjee, Dept of International Relations, Jadavpur University.

At Max Mueller Bhavan, 8 Pramathesh Barua Sarani; 449398/9404.

2 March: 6.30 pm.

In aid of its Charitable Clinic, Alumnorum Societas (St Xavier's School Old Boys' Association) presents Ustad Amjad Ali Khan in concert.

At Rabindra Sadan, Cathedral Road; 449937.

3, 4, 5 March

Surdas Sangeet Sammelan presents three evenings of Indian classical music and dance. Participants: Pandit Jasraj (vocal), Ustad Halim Jafar Khan (sitar) in music; Sanjukta Panigrahi and her troupe, Bachanlal Misra and Indrani Choudhury in dance, along with Monilal Nag, Arati Bagchi, Kallol Roy, Bithi Sen, Gargi Samaddar, Anindo Chatterjee, Mityunjoy Dhar, Utpal Mitra, Jayanta Guha and Ramesh Misra.

The show is by courtesy of Tribeni Tissues Ltd.

At Rabindra Sadan, Cathedral Road; 449937

3 March: 6.30 pm.

Dr Asoke Ghosh, Dept of Anthropology, Calcutta University, will speak on 'Human Conditions in 20th Century and the Surviving Past'.

At Max Mueller Bhavan, 8 Pramathesh Barua Sarani; 449398/9404.

5 March: 5 pm.

Sraddhanjali presents a gala evening of dance and music with Mamata Shankar, Bhupen Hazarika and Usha Jithup.

At Netaji Indoor Stadium

5 March: 6.30 pm.

Dr S Bhowal, Dept of Chemistry, Jadavpur University, will speak on 'Man and Environmental Pollution'.

At Max Mueller Bhavan, 8 Pramathesh Barua Sarani; 449398/9404.

5 March

Adakaar's family drama *Saadar Aap Ka*, which soars to great heights by revealing the lowest social depths. The play is by Daya Prakash Sinha and is directed by Krishna Kumar. The cast includes Manmohan Thakore, Madan Sudan, Pallavi Muhta, Dhanesh Sonpal, Madhu Louis, Krishna Kumar and Tarit Auddy.

At Kala Mandir (B), Shakespeare Sarani; 449086

RAINBOW / Sushila Nevatia





A Calcutta housewife has achieved the impossible in the gardening history of this city-- she has won the trophy for category 'C' and the overall challenge cup for the best garden in the city awarded by the Agricultural and Horticultural Society of India, for the tenth consecutive year! She is Mrs Sushila Nevatia, a resident of Alipore. Her fascination for all things bright and beautiful is aptly manifested in her small garden, which she cares for like her own little baby.

It was her father-in-law who got her interested. He had started on a new house and wanted a garden to go along with it. Slowly, even while planting the first few rows of plants, the garden grew like a habit on her. For the next 15 years the garden grew in style and variety.

"I've taken almost no help from anybody, especially professionals, in building up my garden," says the lady as she chats about her paradise. Wearing dark glasses to shield her eyes from the sun, the charming Mrs Nevatia keeps an eye on her gardeners, and says: "Most people don't bother about their gardens throughout the year. In winter, when they see flowers in other people's houses, they are reminded of their own bare patches and rush to buy seeds and plants. This will never do if you plan to have a good garden. I change flowerbed patterns, see that proper weeding is done, and that the plants get their share of the sun and airing throughout the year. A few seeds

and seedlings I buy from Suttons and other nurseries in the city, but usually I try to multiply my own plants, so that I can shift them at leisure. Sometimes I get plants from abroad, but that is seldom. My friends and I exchange our plants from time to time. A lot of care and fertilisers go in to make the garden what it is now.

"Professionals can only give a few stereotyped ideas with regard to this subject. It requires personal initiative and imagination to really bring out the best. Each plant has to be nursed, the flowering time span taken into account and then planted according to your design in mind. You have to visualise the effect you want to produce.

"Recently, I've started Ikebana, something which I've never thought of doing earlier and I'm quite happy with the way it's progressing.

"The idea of gardening was a very remote one, until I took it up seriously," says Mrs Nevatia. She will probably be ever grateful to her mentor, because this has turned out to be her very life. Her penchant for reading and the magic of her imagination has made her out to be a passionate lover of beauty--a true epicurean. And lots of hard work put in has made her the authority that she is now on the topic of flora.

Barnali Mitra

MARKINGS

Saying It With...

THERE are those who are purists in the language of flowers as in the language itself, making for a little stiffness to approach to each other. A fairly new women's organisation in Calcutta, however, has done all lovers of flowers and gardens a very good turn by embracing both Japanese classical schools of flower arrangement, with the Indian one and have added the exquisite art of Bonsai to it. They rightly call themselves Pushpa Bitan Friendship Society.

Recently, this Society held an exhibition at the British Paints Decor Service in Calcutta which was inaugurated by Mrs Vimla Pande, wife of the Governor of West Bengal.

Uma Basu, Uma Vaid and Kazuko Nigam were the three lountainheads of inspiration for the Indian, the O'Hara School and the Wafu-Kai School respectively. They were specially proud of the crop of talented students they have produced. Specially commendable were Kavita Poddar's 'House of

Bamboo', Anjali Rajwade's 'Harmony in Bamboo', Arati Mukherjee's 'Friendship', Tuku Choudhury's 'Winter Delight' (this one with a gastronomic dig at the Bengali gourmet with huge clay lobsters and colourful winter vegetables).

In the Bonsai division, Nalini Sitlani's jade, Swapna Mullick's pomegranate with their enticing miniature fruit, Banyan and Juniper were delightful. The three founder members' contributions

were breathtaking. Uma Basu, principal of the flower arrangement school, Kusumika, had arranged a houquet at the entrance saying 'Namaste.' Uma Vaid recognised as a super teacher of the difficult and a challenging art of Bonsai, had with Kazuko Nigam, created a light, portable, irregularly shaped lilypond, lined with lush moss and interestingly shaped stones, which sported a single lovely water lily the composition named 'Tranquility.'

A Load Of Gas

WHY did a part of the first floor of a building on Durga Road get reduced to rubble on 3 January? The simple answer is that a cooking gas cylinder exploded.

Beneath that answer lies another question: why did the cylinder explode at all? And the answer is equally simple: because of a singular lack of efficiency on the part of gas companies, and a 'who-cares?' attitude which would do many of our government employees proud.

Take the case of one Mr N. L. Hariharan, a resident of New Alipore (Consumer No: AL-4028), registered with the Western Gas Company.

Mr Hariharan booked a cylinder of cooking gas on 19 October 1982 and received his cylinder on 21 December at about 11 am through the company's Behala godown—only eight weeks later.

Mr Hariharan detected the gas leaking from the cylinder and, being an engineer himself, managed to cut off the leakage and immediately rang up



Illustration: Debashish Deb

774698 (Behala) on 22 December morning and reported the matter. Action, of course, was only verbal. Thereafter, every morning and afternoon, this gentleman reminded the company that the cylinder was leaking and would they please do something about it. This went on till 5 January 1983 when Mr Hariharan bumped into a delivery man of the gas company who had come next door and forcibly asked him to check the cylinder. The delivery man confirmed the leakage and warned them about the dangers. By this

time, the cylinder was half empty, too, despite the 'first aid' Mr Hariharan had rendered to the cylinder.

The inconvenience that the lack of gas caused to the customer is, of course, beside the point. Especially when the cylinder is sent two months after booking it. "But what's the use of spending so much money on media advertising warning people about the dangers of gas leakage, how to detect it, and how to take remedial action, blah-blah, if this is the kind of remedial action one gets? Why

the facade? The truth is that they don't give a damn," said an agitated Mr Hariharan. "No action is taken on such grave matters when emergency action is required, what kind of customer service one can expect is anybody's guess."

Quiz time, once again, who should be held responsible for an explosion of the kind that happened on Durga Road some time ago? In most other countries, the gas company would have been sued for heavy damages and professional negligence leading to serious threat to life and property. Legal cases of the consumer kind in India can cause more distress to the aggrieved party than relief in terms of the procedures and delays in meting out justice. That's the reason why these things continue to happen in India, and more specifically in Calcutta, stinking of callous indifference from everybody considered, including, sad to say, the Press itself.

As they say, we've got used to it...

Inner Eye

NEXT SEVEN DAYS FROM FEBRUARY 27 TO MARCH 5

ARIES
March 21—April 20
You will experience a run of luck and rapid expansion in business this week. The powerful influence of Saturn will help you reach your goal. Personal matters should be kept to yourself. A happy event or gain through speculation is also quite probable. Try to keep up a good relationship with close friends.

TAURUS
April 21 - May 22
Your prospects improve after a difficult start in which attempts will be made to deceive you. You will bring a secret matter of much importance to you, to positive success. This week ends with the promise of impending promotion and social prominence. Travelling with friends should be pleasurable.

GEMINI
May 23- June 21
Your stellar portents remain exceedingly propitious. Business and financial interests expand rapidly thanks to one or two lucky hunches. Now that you are endowed with unlimited courage and energy, a speculative success is assured this week. Travel is also probable.

CANCER
June 22—July 22
A sudden change of job or residence is not unlikely, which may result in a happy event, to be followed later by an auspicious ceremony. Business will make steady progress but you are advised to guard against extravagance and over-capitalisation through excessive optimism.

LEO
July 23 - Aug 22
This week your stars are auspicious. Delays and obstacles in your undertakings must be mastered and the health and well-being of the family safeguarded. Provided you are circumspect in dealings with your employers and those in authority, you may experience a measure of good fortune.

VIRGO
Aug 23—Sep 22
Early this week you will score a notable success in your professional field. Many will win promotion and will change residence if desired. Although your pending problems like litigation and debts will gradually cease to worry you, be careful not to displease your employers or seniors.

LIBRA
Sep 23—Oct 22
This will be an intensely active week for you. Be prepared for delays and obstacles with regard to domestic and business affairs—take nothing for granted specially where accounts and partners are concerned. The weekend brings prosperity and goodwill.

SCORPIO
Oct 23 - Nov 22
Your prospects are definitely brighter now, so be confident in all you do. Your extraordinary ability to choose the winner will result in success in all undertakings. However, there is a possibility of a bereavement in the family. Travel augurs well for you, although you will suffer through overspending.

SAGITTARIUS
Nov 23—Dec 22
You are recommended to exercise utmost care in the conduct of all your affairs, whether they be business or personal. Your prospects for business and financial matters is not fortunate now. You are advised to conserve your resources and maintain good relations with your employers and partners.

CAPRICORN
Dec 23—Jan 20
A week of tremendous activity and hard work is foreseen. Servicemen win promotion or distinction. You are likely to gain through a secret association or the occult. Your week will not only bring you much happiness, but also an improvement in your financial status.

AQUARIUS
Jan 21 - Feb 20
A fair measure of domestic happiness will be enjoyed by you, but you are advised to pay attention to your business—there being, otherwise, some danger of loss of employment. Exercise caution in your dealings with elderly persons and in property matters.

PISCES
Feb 21—March 20
Your ruling planet Jupiter makes this week a fortunate one for you, but the position of Saturn in your house does not make it a favourable one. Your fortunes are less propitious than last week's. Be careful not to displease your superiors or employers. Pay attention to domestic and business details.

BIRTHDAYS

February 27
An exceptionally active and busy year will bring you much gain, provided you take the initiative both mentally and physically. Last year's debts and commitments will also be well surmounted.

February 28
Your prospects are excellent. A sudden stroke of luck will cause this to be a memorable year for the majority of those born on this day. Forge ahead in all your legitimate activities—notable success will surely follow. A happy event or a dramatic romance is in the offing.

March 1
This is one of the most auspicious anniversaries in the calendar. You will gain promotion or notable success in your business or profession with the help of clever hunches and hard work. Exercise caution in your love and domestic affairs.

March 2
Your fortunes are mainly favourable, there being a fair chance of promotion. White domestic affairs bring happiness. You will make slow but steady progress in all activities. Auspicious expenditures are foreseen among the family.

March 3
A quiet, not-so-eventful year of improved fortunes is scheduled for you. A secret matter, perhaps a love affair, turns to your advantage. There is, however, a possibility of a domestic bereavement during Oct Nov. See to the matters of women in the family.

March 4
Your fortunes are now completely changed for the better. A sudden turn of the wheel of fortune bids fair to remove past glooms from your brow. Keep a tight hold on your purse-strings and conserve your resources.

March 5
Excellent fortunes promise gains by judicious speculation and clever business enterprises. A happy event or romance is probable during mid-1983. Those in service will win promotion.

SUGGESTIONS

LUCKY NUMBER AND COLOURS

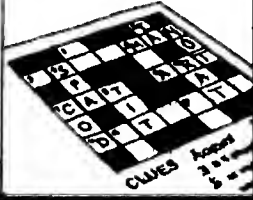
SUNOAY	SPORT	FEBRUARY 27	9	DARK GREEN
MONOAY	AUSPICIOUS AFFAIRS	FEBRUARY 28	10	NAVY BLUE
TUESOAY	SHOPPING	MARCH 1	1	ORANGE
WEDNESOAY	BUSINESS MATTERS	MARCH 2	2	WHITE
THURSDAY	DOMESTIC AFFAIRS	MARCH 3	3	RED
FRIDAY	MEDITATION	MARCH 4	7	YELLOW
SATURDAY	ENTERTAINMENT	MARCH 5	5	GREY

M.B. RAMAN


WONDERLAND

Picture Word


2 Down




1 Down




3 Down




12 Across




4 Across



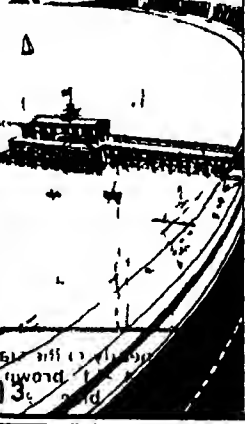
5 Down




6 Across




11 Across




10 Down




9 Across



8 Down



7 Across



SOLUTIONS

Across 4 Laundress 6
Maze 7 Wren 9 Ewer 11
Pier 12 Saxophone

Down 1 Climbers 2 Puzzle
3 Crow 5 Sentries 8 Rhinos
10 Rook

Junior Whirl

by Hal Kaufman



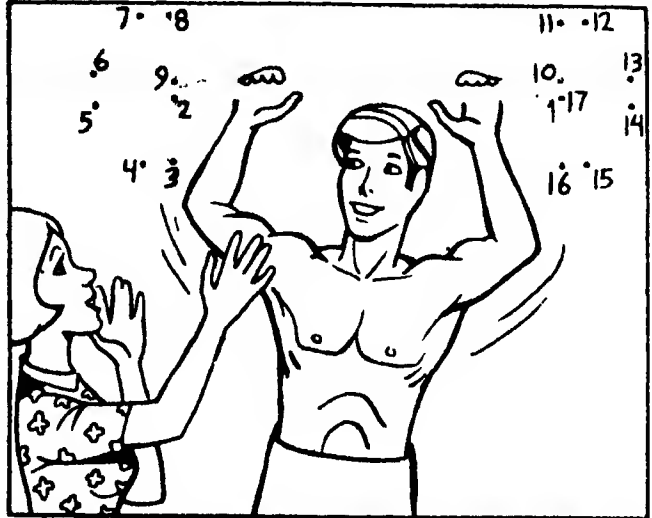
WORD PLAY IN VERSE!

Each line of this verse provides a clue to a single letter of a mystery six-letter word:

You'll find me in
dark, but never
in light.
Likewise in queen,
but not in knight.
Although I'm in
treasure, I'm not
in gold.
I'm found in bought,
but never in sold.
In November you'll
find me, but not
in June.
Though I'm never in
music, I'm always
in tune.
What word-am I?
I'm the word autumn

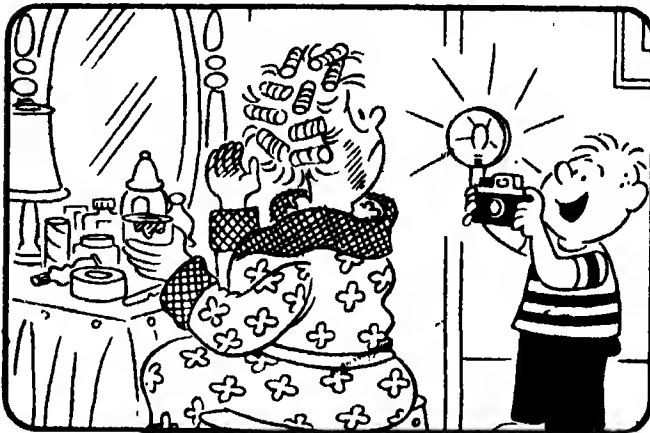
● Pole Star? A pole is one-third of its height in the mud, one-fourth in water, and 10 feet above water. What is the pole's length?

Twenty-four feet



BODY CHECK! What can you draw to complete this exercising scene? To find out, insert lines 1 to 2, 3, etc.

● Riddle-Me-This! Which nuts grow in flower gardens? Forget-me-nuts. Which beard shines in the dark? The glow-tee. Which drink is served at the opera? An opera-tif.

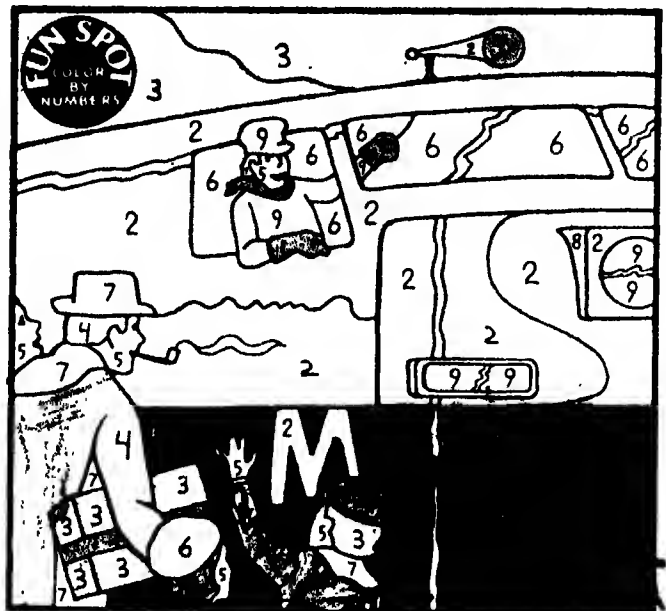


HOCUS-FOCUS



CAN YOU TRUST YOUR EYES? There are at least six differences in drawing details between top and bottom panels. How quickly can you find them? Check answers with these below.

Differences: 1 Lamp is smaller 2 Jar is missing 3 Hand is missing 4 Bell is smaller 5 Flash reflector is smaller 6 Shirt is different



TRACK STAR! Add the following colors neatly to the station scene above: 1-Red. 2-Lt. blue. 3-Yellow. 4-Lt. brown. 5-Flesh tones. 6-Purple. 7-Dk. brown. 8-Dk. blue. 9-Dk. gray

SPELLBINDER

SCORE 10 points for using all the letters in the word below to form two complete words:

ASTERISK

THEN score 2 points each for all words of four letters or more found among the letters

Try to score at least 50 points.

Possible anagram: Risk, seat

QUIZ / Neil O' Brien



'After whom are film Oscars named and when were they introduced?' asks Sumitava Ghosal, Calcutta-50. The Oscar or Academy Award is a prize in the

form of a gold-plated statuette awarded annually by the American Academy of Motion Picture Arts and Sciences (AMPAS) for outstanding achievement in the previous year's production.

The statuette was executed by Cedric Gibbons. There are varied and conflicting accounts of how its popular name gained currency, of which the best known is that the statuette is named for the uncle of Margaret Herrick, then librarian at AMPAS and later its executive director, after her remark: 'Why it looks like my Uncle Oscar.'

Eleven awards for different categories were made in the first year (1929) for achievement in 1927-28. Emil Jannings and Janet Gaynor were the first Oscar winners for the best actor and actress respectively in the inaugural presentation, while *Wings* was declared the 'best picture'.

Actress Bette Davis, who 'renounces the claim,' film critic Sidney Skolsky and Charles MacArthur, the playwright, have also been credited as originators.

Ashoke Sengupta, Calcutta-16 has asked (and reminded): 'What are the criteria for five-star hotels in India?'

There are many features, facilities and services which a hotel must possess if it is to be ranked as 'five-star.' Here are some of the more important ones.

The hotel should have at least 25 'lettable' bedrooms with attached bathrooms with long baths or the most modern shower chambers with 24 hours service of hot and cold running water. Except in hill stations where they should have superior quality heating arrangements, all public and private rooms should be fully air conditioned.

Efficient lifts are a must for a building of more than two storeys (including the ground floor) with 24 hours service. There should be a well-designed and properly equipped swimming pool (except in hill stations).

Compulsory facilities include, among others, a telephone in each room as well as music through radio or any other relaying system. Where

permissible by law, a well-equipped bar is compulsory.

By way of services, the hotel should offer both international and Indian cuisine of a high standard. Staff should be professionally qualified, trained and experienced. Staff coming in contact with guests should understand English. The supervising and senior staff should possess a good knowledge of a foreign language and staff knowing at least one continental language should be rotated on duty at all times.

I am indebted to Hotel Oberoi, Grand, Calcutta's oldest five-star hotel, for this and much more information than I can use.

'In World War II what was the Atlantic Wall?' is the question received from B.P. Bhowmick, Calcutta-14.

The Atlantic Wall was constructed by the Germans for the defence of Fortress Europe after their conquest of France in June 1940. Although strong in places, it was discovered to be dangerously weak along most of the Atlantic and Channel coasts by Rommel, who reported his findings to Hitler. It was successfully breached on D-Day, 6 June 1944.

QUESTIONS

1. What is the Selva? (Vikramaditya Mukherjee, Calcutta-46).
2. Name the champion athlete who became a dacoit. (A. K. Singh, Calcutta-1).
3. How much is a pico? (Subir Nag Chowdhury, Dhanbad).
4. Who scored the first ever century in Test Cricket? (Indranil Dutta, Burnpur).
5. Where did America's Viking I craft land? (Md. Moghees Ahmed, Patna-4).
6. Which country gave Bombay to England? (Anil Prasad, Burnpur).
7. Who discovered the Pacific Ocean? (Kalyan Chakraborti, Calcutta-10).
8. Who wrote the detective story *The Thin Man*? (Vikash Khandelwal, Calcutta-17).
9. What is a VTOL? (Ashim Sarkar, Calcutta-90).
10. What are the capitals of Venezuela, Colombia and Bolivia? (Ghulam Samdani, Calcutta-5).

ANSWERS

1. The rain forest in the Amazon Basin.
2. Pan Singh Tomar, shot dead in October 1981.
3. One million millionth-10-12
4. Charles Bannerman for Australia vs England 1976-77.
5. On Mars's Chryse Planitia.
6. Portugal, as part of the dower of Catherine of Braganza on her marriage to Charles II.
7. Vasco Nunez de Balboa.
8. Dashiell Hammett.
9. An aircraft which takes off and lands vertically.
10. Caracas (Venezuela) and Bogota (Colombia).
11. Bolivia has two capitals: La Paz (administrative) and Sucre (judicial).
12. Indicates answer given by person sending in (question).

EATING OUT / Frosty's

A FORMULA TO BOOST SALES

Sizzling snacks to defrost all appetites

THE reason why I would opt to go to Frosty's more often than other places which observe the chop-cutlet-roll formula is that the shop has multiple utility and easy accessibility, with a genial lot of managers and cooks for good measure. It's a clever enough idea, having many things to offer any one customer. So, one part of the shop has a stack of limited but well-chosen tinned and bottled provisions, while another half is where the snacks are cooked up, and in the depths of the shop is deepfrozen chicken, salami, ham, bacon, sausages and what not.

What happens in effect is that the

snack-hungry customers, while awaiting his one rupee vegetable roll (the cheapest I have found anywhere and good, too), can ogle at the tinned products and somehow his mind will be joggled into remembering that tinn of mixed fruit or those interesting looking asparagus tips on the label or the chat masala that he must have. The reverse works as well. She is picking up her kilo of frozen broiler chicken (Rs 20) and a few slivers of bacon (Rs 26 a kilo), when she sees a fresh egg being deftly broken on a stretched white paratha on the tawa, and the sight and aroma of this crackling pancake

followed by its being tucked in with mutton chunks and onion-chillilemoned are all the encouragement she needs. The order for the snack goes out.

And so one thing leads to another. As does one hot roll to the next, especially at the low prices they command. A mutton roll is Rs 2.25, an egg roll Rs 2.25, a chicken egg (the egg mixed into the flattened dough, that is), costs Rs 4. But the most enjoyable are the jalkhabar snacks, like a fish roll which is a slice of bekti that rolls up a fish mixture for just Rs 2.75. Other fishy items on the menu are a fish fry—the small eater can have the little size at Rs 1.25, and fish kachuris are made, too, although I have still to be sold this item—maybe it runs out fast. Prawn cutlets depend on availability and are priced at Rs 3 each, but mutton and chicken cutlets are more easily available, although I find that the establishment prefers to keep the items down and are actually geared up to your ordering for a cookless day, when they are ready to proffer all manners of muttons *chap* and mutton curry (Rs 2.75 and Rs 3 respectively per plate) or even a whole roast chicken for around Rs 28.

There's a rather novel wooden board with revolving slats that show the dishes of the day and are manipulated to blank out the non-available items. All of it is thoughtfully constructed—the glassed away portion where the cooking is done, the marble-topped area which is the creation counter for the rolls, and the niftily divided other half for the tinned edibles.

And right on the main Gariabat Road too, although the address is officially 7 Old Ballygunge Road. And then there's this booze shop right next door. Also, all that tram, bus and car traffic can stop so easily at the doorstep of this shop, where the chicken-and-egg syndrome goes on with the premeditation of the purchase and location drives changing sides at hungry random.

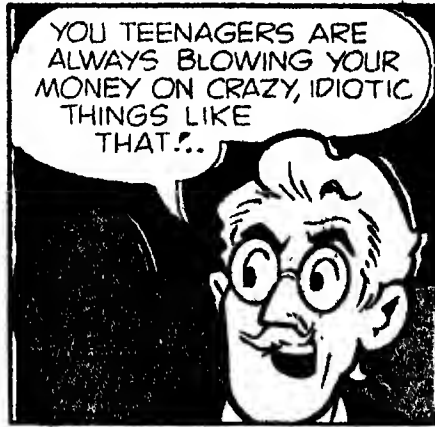
Rita Bhimani



Like entering an enticing igloo

Comics

ARCHIE



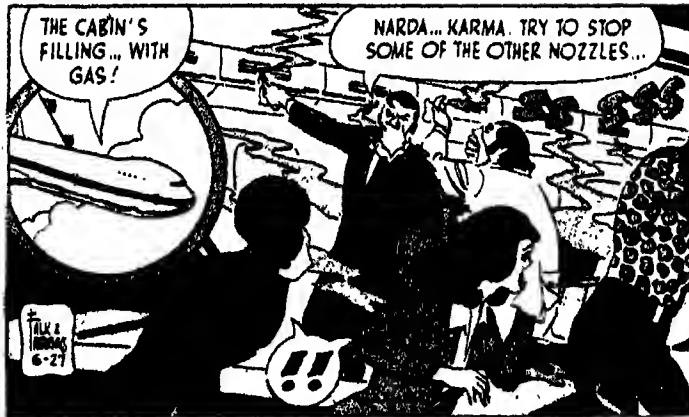
DR. KILDARE

By Ken Bald



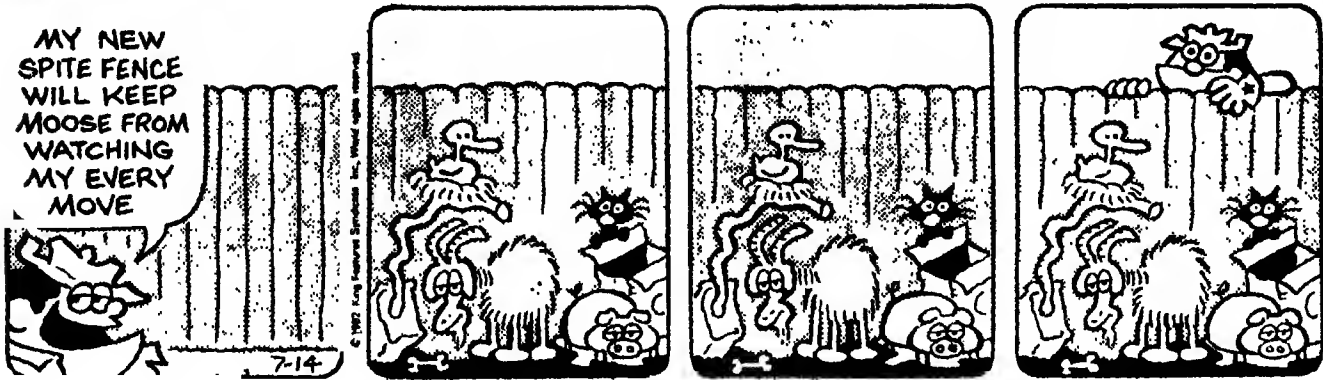
MANDRAKE

By Lee Falk



MOOSE MILLER

By Bob Weber



THE LOCKHORNS



'WE'RE DOWN TO TWO FRIENDS.'



'VE THOUGHT OF RUNNING AWAY FROM HOME, BUT WHY SHOULD I MAKE HIM HAPPY?'



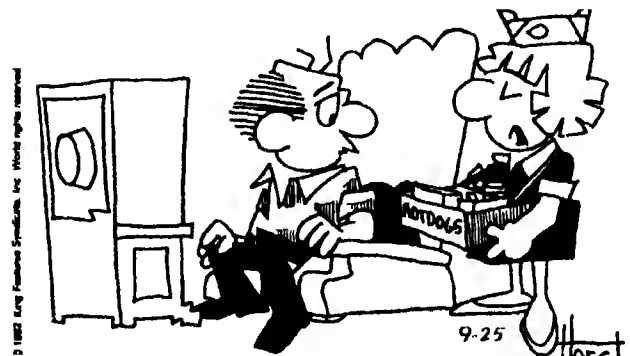
"MY WIFE, EH? THAT'S WHAT THEY ALL SAY!"



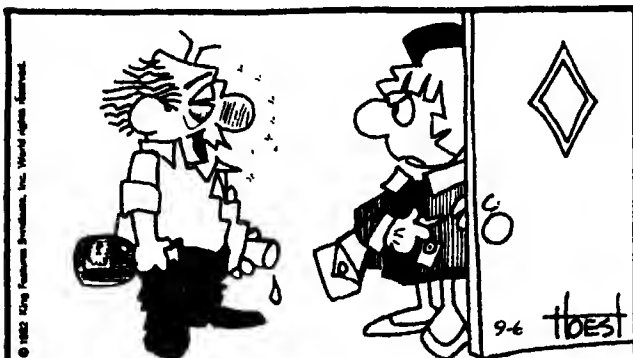
"I'LL GIVE LORETTA CREDIT FOR ONE THING. SHE'S NEVER REFUSED TO EAT ANYTHING SHE'S COOKED!"



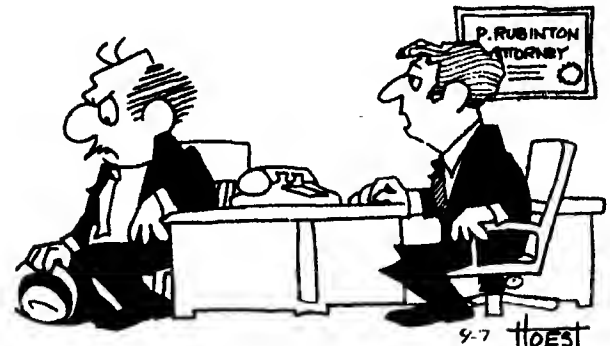
"REMEMBER MR. PULLMAN, OUR MARRIAGE COUNSELOR, SAID I NEEDED A HOBBY? SO, I'VE TAKEN UP SHOPPING!"



"HOT DOGS ARE A DOLLAR. BEER IS SEVENTY-FIVE CENTS."



I WAS LOOKING FOR A WINE TO GO WITH DINNER AND THEN I DECIDED TO SKIP DINNER."



"I'M SORRY, MR. LOCKHORN. 'FREQUENT ACID INDIGESTION' IS NOT GROUNDS FOR DIVORCE."

PANORAMA / Indian Statistical Institute

THE GROWTH OF A BANYAN TREE

With its belief in a wholistic approach to science, the ISI has been a pioneer for 50 exciting years

JAWAHARLAL Nehru expressed his high regard for the ISI in no uncertain terms. As far back as in 1959 he said to the Lok Sabha: "The Indian Statistical Institute, at present having its residential office in Calcutta, is an institute of national importance." Little wonder then that the incumbent Prime Minister, Mrs Gandhi, agreed to inaugurate the recent year-long golden jubilee celebrations conducted by the institute. Distinguished personalities attended the seven conferences which were held during the course of the year. Some eminent scientists, like Nobel laureate Professor Hicks, were also present.

The present director, Dr B.P. Adhikari, was the guiding force behind the successful conduct of the jubilee celebrations. In an attempt to assess the contribution of the ISI to the mainstream of Indian science, he analyses the past year's significance. Says he: "To the average Indian, a jubilee is a mela. For us it was much more than that as we were determined not to reduce it to a senseless series of speeches, functions and more speeches. In terms of achievements, I consider the seven conferences which were spread out through 1982 as being important as some excellent papers were read. They best expressed the validity of our claim that the ISI is still on top of the scientific map of the world and will remain so for years to come."

In his opinion, though findings and research by Indian scientists have been of a high order in most sciences they have fallen short of the standards set by countries of the first world. However: "Statistical theory is one subject in which Indian scientists are at par with the best in the world," comments Dr. Adhikari, "and I am justifiably proud that ISI has contributed most to such a state of affairs."

It is only to be expected that the ISI conducts research work of the highest quality in theoretical and applied statistics. But it is surprising to find that it has built up equally reputed research units, in related subjects like economics, demography and sociology: "What

attracts students to conduct their research activities in these related subjects in the ISI rather than in our universities, is the fact that work done here is so much more based on first hand information and data," comments Dr Adhikari. One is positively baffled, however, when one finds research units in subjects like micro-biology, human genetics and geology. What, one may reasonably ask, is a fully mounted skeleton of a dinosaur doing in a statistical institute?

The institute is distinctive because of its people. It can boast of scientists of the calibre of Dr C.R. Rao (FRS, president of the International Statistical Institute), Rajchandra Bose and the late S.N. Roy. A special feature of the institute is the collaboration it receives from scientists all over the world through their sustained visits. Apart from the three founders of statistical theory, R.A. Fisher, J. Neyman and A. Wald, who were constant visitors, other eminent collaborators have been J.K. Galbraith, O. Lange in economics, J.B.S. Haldane, Julian Huxley, R.L.M. Syngé in biological sciences and D. Kostic in linguistics. In is an institute with a difference as it has received active patronage from Rabindranath Tagore and a politician of the calibre of Jawaharlal Nehru.



Dr Adhikari, the present director

How do we explain the ISI mystique? What is so special about it that brings together people of the highest intellect? In order to find an answer we must travel back in time, where the story of an institution keeps merging with the story of a single man—Prasanta Chandra Mohalonobis. If personal opinions may be hazarded, no true picture of the institute can emerge if we try to separate them. Mohalonobis was a nonconformist in every sense of the term. The institute which he built so assiduously, came to share his courage to step out of squares.

He had his first opportunity of using statistical methods when he was included in an examination committee of the Calcutta University, by Dr. Brojendranath Seal in 1917.

Mohalonobis collected around him a band of dedicated young research workers, and conducted statistical studies in the Baker Laboratory at Presidency College. Soon the need for a full-fledged institution where research and training in statistical activities could be conducted was felt. Accordingly the Indian Statistical Institute was established in 1931.

The 32 acres of land, which are now institute property, belonged partly to the Kundus of Bhagyakul. According to an oldtimer, originally research workers sat on chatais in Sudhir Bhaban, and were paid meagre amounts, between Rs 20—26, as scholarships. Rani, Mohalonobis' wife, relates in her memoirs, how 'Professor' (Mohalonobis) used to spot talented young people and involve them in his work. This is how the famous Rajchandra Bose came to be associated with the institute. 'Professor' requested the young man to give up his tutoring during the evenings and utilize that time by learning statistics from him.

No account of the statistical institute or Mohalonobis is complete without reference to their close association with Rabindranath Tagore. Even at a very early age, Mohalonobis came under the influence of the poet. Tagore took an instant liking to his love for literature and his flair for logical analysis.



The dinosaur (Boropasaurus Tagorei) mounted in the ISI

During his youth, Tagore was almost a personal hero, and 'Back to Ram Mohan or Forward to Rabindranath?' used to be his favourite slogan.

Ronald Fisher (popularly known as the Father of modern statistics), was one of the few who appreciated the all-encompassing nature of the institute. A frequent visitor to Baranagar, he saw the institute diversifying in every possible direction every time he came to the place. On one such occasion, he went back and wrote a single line on a postcard to 'Professor': 'How is your banyan tree?' Prasanta Chandra took up Fisher's idea and used it as the symbol of the institute, its motto being 'Unity in Diversity.'

By 1945, Mohalanobis had gained worldwide reputation as a statistician and was elected Fellow of the Royal Society, London, in recognition of his contributions. The Statistical Institute under his guidance burgeoned into the largest single research and training centre for statistical theory in India. But like the banyan tree, which sends out newer props while strengthening the primary trunk, the institute began diversifying in varied directions. Although Prasanta Chandra was not an economist by training, he developed a keen insight into problems of national economy. The statistical institute and Mohalanobis will always be associated with the

epoch-making investigations on the techniques of large scale sample survey. Systematic work on a survey of agricultural crops began in 1937, which culminated in a large scale survey of acreage and yield of jute crops in 1941, covering the whole province of Bengal. As a result the National Sample Survey was established in the ISI in 1950.

No wonder, therefore, that Nehru called on P.C. Mohalanobis in 1954 to prepare the draft of the Second Five Year Plan. It still remains the most scientifically formulated plan, bearing programmes of massive economic development.

Today, the institute has a scientific and technical staff of about 450, excluding administrators and others, with its annual budget of nearly Rs 4 crores it conducts scientific activities in eleven centres in the country.

Meanwhile, the National Sample Survey unit has been taken over by the government. But, according to Dr. Adhikari, this decision has been detrimental to both parties. "The government has lost ISI expertise and the institute has been shorn off its valuable scientific staff." However, the ISI has grown beyond recognition in other disciplines. The Statistical Quality Control division has so far trained more than 16,000 managers, workers and engineers and given consultancy services to numerous industrial units. The

team of scientists in the geological studies unit have made the sensational discovery of dinosaur bones in the Pranahita-Godavari Valley in the Deccan. In fact, the only mounted dinosaur skeleton in India can be seen in the ISI!

Dr Adhikari comments: "People quiz me as to why a statistical institute keeps a mounted dinosaur. Such questions arise from a basically negative attitude towards education. Science is something to be seen in its totality. Any science which involves the treatment of uncertainty and is based on experiential data, on the basis of which generalizations can be made, has a potential relation to statistics."

"The ISI is not wasting the taxpayers money by encouraging diversification," asserts Dr. Adhikari. "The various research units in ISI, apart from theoretical statistics, have proved their merit. All we want is to consolidate our position and keep diversifying without external interference. The ISI is different, because it will not bow to the typically narrow and parochial attitude of the Indian intellectual."

When questioned about the future, Dr Adhikari merely comments, "I keep my fingers crossed." So do we, and wish the ISI lives up to its motto—'Unity in Diversity.'

Nandini Bose

Photographs: Nilay Sinha Roy

CALCUTTA / Devi Prasad Sinha



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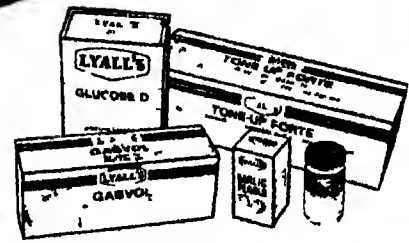
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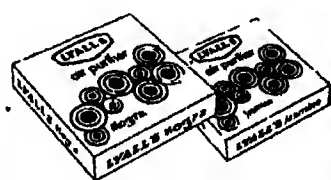
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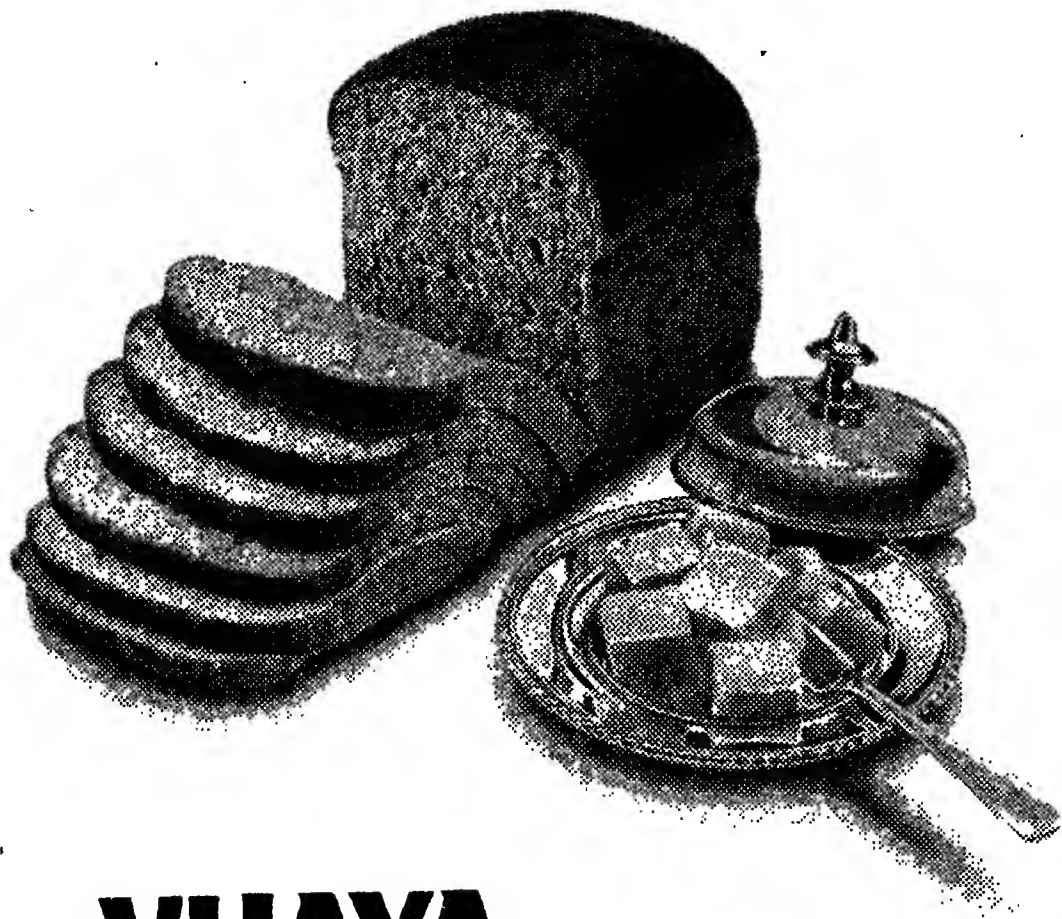
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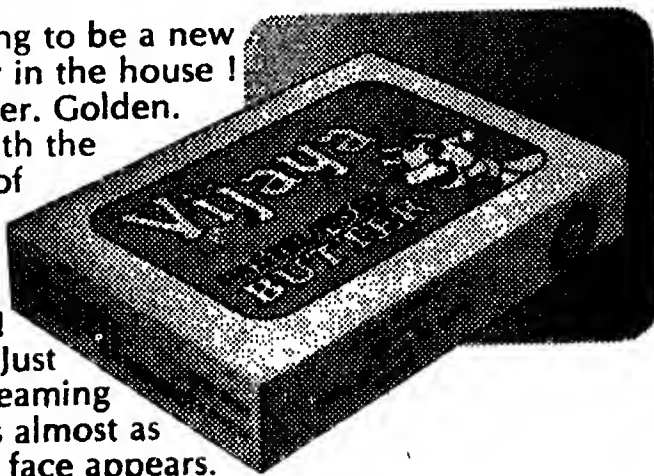
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Post Mortem

When In Rome...

The commentary of Mr V. Ganesh on this Godforsaken Calcutta city (13 Feb) reminds me of the Roman Emperor Nero, playing the violin while Rome was burning. He seems to have superhuman tolerance. But what about the ordinary Calcuttans? A young survivor of a recent air commentary, I would advise him to drop his violin, sit on the ground and weep. And he should have to be a Calcuttani to discover a condition in this city, anyway.

Hanoch Bhattacharya
Calcutta

Ram, Ram

Mrs. Das's means of addressing the editor. The Ramayana, an indeed novel, is a guide theatre in music, dance, for discharging your photographic confessions. It, Chitrangada's eyes.
Calcutta

Nostalgia

For Calcutta leaves residing outside Calcutta, The Telegraph Colour Magazine often becomes quite nostalgic. Take the Panorama of 2 Jan. I mean, with myself seated up here in Siliguri, talks on Coffee House can leave me only in an acute sense of retrospection.

To love Calcutta, you must know what *adda* is, and to create the required *adda majaj* (gossiping mood), you must be in a Sabit or a Coffee House. Between sips from your cup, you speak on subjects ranging from 'Saral-Sahitya' to Zaheer Abbas' superb piling up of a double century, and on such matters as concerns the intellectuals as well as the carefree college freshers.

Days have changed, so has the atmosphere of Coffee

House. Now, no controversy on Mr Baldwin or Mr Attelee reverberate within the walls of Coffee House, but still, Coffee House bears its characteristic *adda majaj*.

So, on a Sunday evening when you find groups lining up only to occupy a table at Coffee House, you have just the blatant truth before you that Calcutta dwells much among the Shyambabu's and Benubabu's of Coffee House and not among the Sirs and Madams of a Ritz or an Oberoi.

Debashish Kundu,
Calcutta

City Magazine

I like all your sections in the Colour Magazine, but I want to ask one question, or when there are 30 pages at your magazine, will it not be possible for you to publish an all-India Panorama on one page? You still have 29 pages for Calcutta.
Mamta Paul,
Dhanbad

Winter Dawn

Once again a winter dawn comes alive in the superb colour photographs in Rainbow of THE TELEGRAPH Colour Magazine (30 Jan).

Thanks to your photographer, Soumitra Sinha, for the lovely shots that made Calcutta look romantic and attractive.

As a Calcuttan, I feel proud of your beautiful Colour Magazine that unfolds much of Calcutta for the Calcuttans.
Sanil Banerjee,
Calcutta

We were very much taken up by your recent issue of the Colour Telegraph (30 Jan). The feature (Rainbow)—'Winter Dawn in Calcutta' was just superb. Also the Talking Shop—'Through the Twilight, Darkly'—was very moving. It brought back poignant memories. We hope you will continue to

give us such excellent photographs and writeups. P.C. Theophilous and Samthas Packard,
Jumshedpur

Dress Circle

As an ardent reader, I would like to congratulate you for the Dress Circle published on 2 Jan. It was very remarkable and most praiseworthy.
Anjan Kumar Bhattacharyya,
Dibrugarh,
Assam

Colour Pages

The Dress Circle published in your issue of 2 Jan was very nice and a pleasure to read. We would also like 7 Days and Calcutta to be featured in colour.
Samir Sethi,
Calcutta

Colourless

Kudos for a superb Colour Magazine. I am an avid reader of your magazine, but I have been noticing that for the past few weeks, it has fallen in standard. Also, the colour photographs are deteriorating. Please take note of it.
Pradepto Ray,
Calcutta

Calcutta

This week (6 Feb) the photograph under Calcutta showed a unique picture of a tired policeman. Thanks to the photographer, Mr Kalyan Chakraborty.

I may only add that it should have had a quotation from Tagore as below: "This weariness forgive me, my Lord."
Brajagopal Mukhopadhyay, Calcutta

More Colour

May I request you to publish more photographs in colour. It will add to your popularity.
Muyyom Rajar, Ranchi

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Dr S.C. Sarkar is a specialist in urology and general surgery. But in the last 35 years, he has found time to write a million-word epic on the Buddha's philosophy, the second canto of which was released last month *Limelight*.

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Panorama: The Metro rail will be under way next year. And there seems light at the end of the tunnel. A detailed story on the city's most ambitious project yet, and a profile of the man in charge, Mr K.N. Dasgupta, general manager, Metro Railway.

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A colour spread on the world fashions from Paris in *Rainbow*.

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Dress Circle presents the beautiful people in the news.

Cover: Tapan Das

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LIMELIGHT / Dr S.C. Sarker

DOCTOR WRITER'S EPIC PRESCRIPTION

Attending to patients and writing epics is what he has been doing for years

FLANKED by a dull-looking x-ray view box and an unlovely water container, Dr Subhas Chandra Sarker sits in his chamber behind an old table, the glass top of which covers hundreds of calling cards. Patients come, patients go. He's already had a hard day (he's consultant at three hospitals) and at eight o'clock barring emergencies, he goes home to dinner and bed.

And at one o'clock at night he gets up again to continue work on his epic. Yes, epic.

With all due respect to the medical profession, there's something very incongruous about a practising specialist in urology and general surgery writing an epic. One is almost reminded of T.S. Eliot's poem *The Love Song of J. Alfred Prufrock*. Critics traced that the late lamented Prufrock had been a cabinet maker; some even said he'd made coffins. And aesthetically minded critic and reader alike wondered what business a cabinet maker or even, god forbid, a coffin maker, with a name like J. Alfred Prufrock, had singing a love song.

Dr Sarker's medical career is by no means lacking in distinction. He joined the Army Medical Corps in 1957, being awarded the Vishist Seva Medal (VSM) by the President of India in 1966 for his services in the Indo-Pak conflict 65-66. Retiring early in 1970, he went abroad for further studies. "I cleared my fellowship within 60 days," he says now, and had to return shortly thereafter. But he was soon back, staying for a much longer period this time.

But long, long before all this—"from my boyhood almost"—there had been within him a desire to write an epic, and he has been at that work, by name *Saptarshi*, for the past 35 years. Side by side with this nighttime literary activity has been his medical career, and the two seemingly incompatible lifestyles apparently have a happy marriage. In the midst of his explanation of the epic, a patient telephones, and the fluidity with which his mind makes the transition from *Upnishad* to urology is truly remark-

able, speaking of heaven and haemoglobin in almost the same breath.

Saptarshi, to begin with, is an immense work, comprising some one million words spread out over seven voluminous cantos. The work is divided thus:

First canto: *Bhumikar Kabva*—Poetry of Introduction

Second canto: *Buddha Bikash*—Manifestations of Lord Buddha

Third canto: *Amar Jibani*—My Testimony and Well Done, O Lord

Fourth canto: *Sinnu-Ashim Kabva*—Poet-



Combining business with pleasure

ry of Finite and Infinite
Fifth canto: *Sruti-Smriti Kabva*—Poetry of Heritage and Tradition
Sixth canto: *Uttaradhikar Kabva*—Poetry of Heritage
Seventh canto: *Shobash Bhagaban*—Well Done O Lord

There is one general introduction for the whole work, besides separate introductions for each canto. A don at the Greek Institute of Culture and Greek Philosophical Society has

translated for him the introduction into chaste Greek.

The second canto, *Buddha Bikash*, was ceremoniously released at a luncheon last month, and the anthology will also very shortly be available.

To pass any sort of judgement on such a work, be it on the content, thought process or literary style, is impossible, and it would be impermissible to try. But one can readily imagine the incredible labour that has gone into this creation. Furthermore, it becomes apparent from even a cursory glance, that on the grounds of such criteria as scanston and metre (of which he is totally unaware) it is difficult to fault him. Added to that, his vocabulary and control over words is incredible.

Some peculiarities, however, do not take long to becoming apparent. For instance, one would expect such an author to be a man of great learning. Dr Sarker has, by his own confession, read very little, and can therefore claim no influence. His explanation of his vocabulary's simplicity: "At the very beginning I realised that I did not have enough command over the Bengali language, or any other language. So I bought 30 to 35 dictionaries, marking out the words which I liked the sound and the meaning of, words which would be useful for me in future."

Then again, Dr Sarker spent some 10 years wondering what to write his epic on. One remembers that Milton had no intention of writing an epic when he began *Paradise Lost*; he stated it as a tragedy but changed when he saw that the story that was within him had to come out, and tragedy as a literary form was too restricting.

There are many to whom the analogy drawn with Milton will seem, to say the least, not a trifle far-fetched. But this unpretentious doctor says the most pretentious things in a totally unpretentious way, with flat sincerity. Try this for a sample while conceding the greatness of Tagore's and Michael's works, "the philosophic side of their

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'Writing this epic was no five finger exercise,' Dr Sarker seems to say

writings suffered." Or this. "Much of Radhakrishnan's philosophical writings are compilations." Call it sincerity or call it naivete: Dr Sarker believes in what he says, and has been slaving for the past 35 years to implement his beliefs in writing.

Dr Sarker relates an amusing anecdote as to how the idea of the teachings of Lord Buddha came into his mind. In 1962 he wanted to appear for the F.R.C.S. exam but was stymied by passport and reserve bank difficulties. He thereupon decided upon the ruse of becoming a Buddhist monk, thereby eliminating passport difficulties, and sat for his exam in Ceylon, where he officially attended the Tooth Temple festivities. There, bareheaded and saffron-robed, he began to listen to what the Buddha had said.

The brunt of his inspiration has come from the *Upanishad* themselves, and his devotion for them knows no bounds. One must not think that the poem, large as it is, is all he has written. He has some

2,000 songs to his credit, and a music school where only his songs are sung and taught, songs ranging from *Baulgaan* and *Palligeeti* to *Upanishad* verses. Then he has written dance dramas, novels (two of which, *Gorar Kabita* and *Fauj Patanga*, were published many years ago) and 25 short stories. Besides the two previous novels, most of his works deal with the recurring themes of his epic.

Of particular interest to the Calcuttan will be *O Calcutta* from the third canto of his poem. In it he takes Calcutta as a representative city and painstakingly describes each section of it, along with its people. He is also immensely proud of *Well Done O Lord*, the concluding part of his poem. In 857 verses ("The flow stopped after that") he eulogises the Lord for all that he has done. In his own words, "they are above all considerations of caste, creed and religion. Each piece is intended to be an animated dialogue between man and God far above the

religious overtones, cultural idiosyncrasies and geographical limit of time and place... The interdependence of earth, man and God and their unchangeable association reveals how great the expectations of the heart can be."

And so, buried in his room in between his kilos of manuscripts and musical instruments, the good doctor works on. His habits, to say the least, are peculiar—he eats only one meal a day and works in between one and seven at night. Small wonder that his friends often think him mad.

That doesn't deter him. Nor does the knowledge that, being 47, he will not live to see all his ambitions through. This artist at large, this Milton in our midst, has managed to convey his thoughts from mind to manuscript, has seen his project through from concept to reality. People like him do Calcutta proud.

D. Majumder

Photographs: Ashoke Chakrabarty

PANORAMA / Metro Railway

THE TRAINS ARE COMING!

There is light at the end of the Metro tunnel

CALCUTTA'S Metro rail project has proved to be a windfall for cynics. The 16 kilometre long metro alignment, they scoff, is nothing but a festering wound on the city's surface which, if ever patched up, will only serve as a lodging for the city's vagrants and destitutes. At best it might be a useful bomb shelter, they add with a sneer.

However, the cynics might change their views next year when the first experimental runs of the railway start, and the public gets an opportunity to see what really has been going on under the ground these last ten traumatic years.

The initial delays notwithstanding, work at present is progressing at a reasonable pace. More than 20,000 kilometres of trial runs have already been completed by prototype trains along the 1.6 kilometre Dum Dum-Belgachia stretch. Work on the Belgachia station itself is proceeding fast while tunnelling has started under the Chitpur railway yard and the R.G. Kar canal. Further down the route, the construction of diaphragm walls, the first step in building the Metro tunnel, is well under way along Bhupen Bose Avenue, Jatindra Mohan Avenue and Chittaranjan Avenue, as motorists regularly caught in traffic jams will readily testify. The Esplanade-Rabindra Sadan section is almost complete and it is along here that the first trains will run next year. Only a small stretch of the concrete tunnel 'box' is still to be constructed opposite the Grand Hotel. The structures of the stations along this section are complete and work on the air ventilation system, lighting and interior decoration is proceeding. The stations will be ready before the end of the year. On the southern section of the route, work is fairly advanced right till Tollygunge and, in fact, the opening of the Esplanade-Rabindra Sadan section is being planned only as a prelude to that of the entire stretch from Esplanade till Tollygunge. Says Mr K.N. Dasgupta, 56, the quietly efficient general manager of the Metro Railway. "The pace of construction is

now fast approaching its peak."

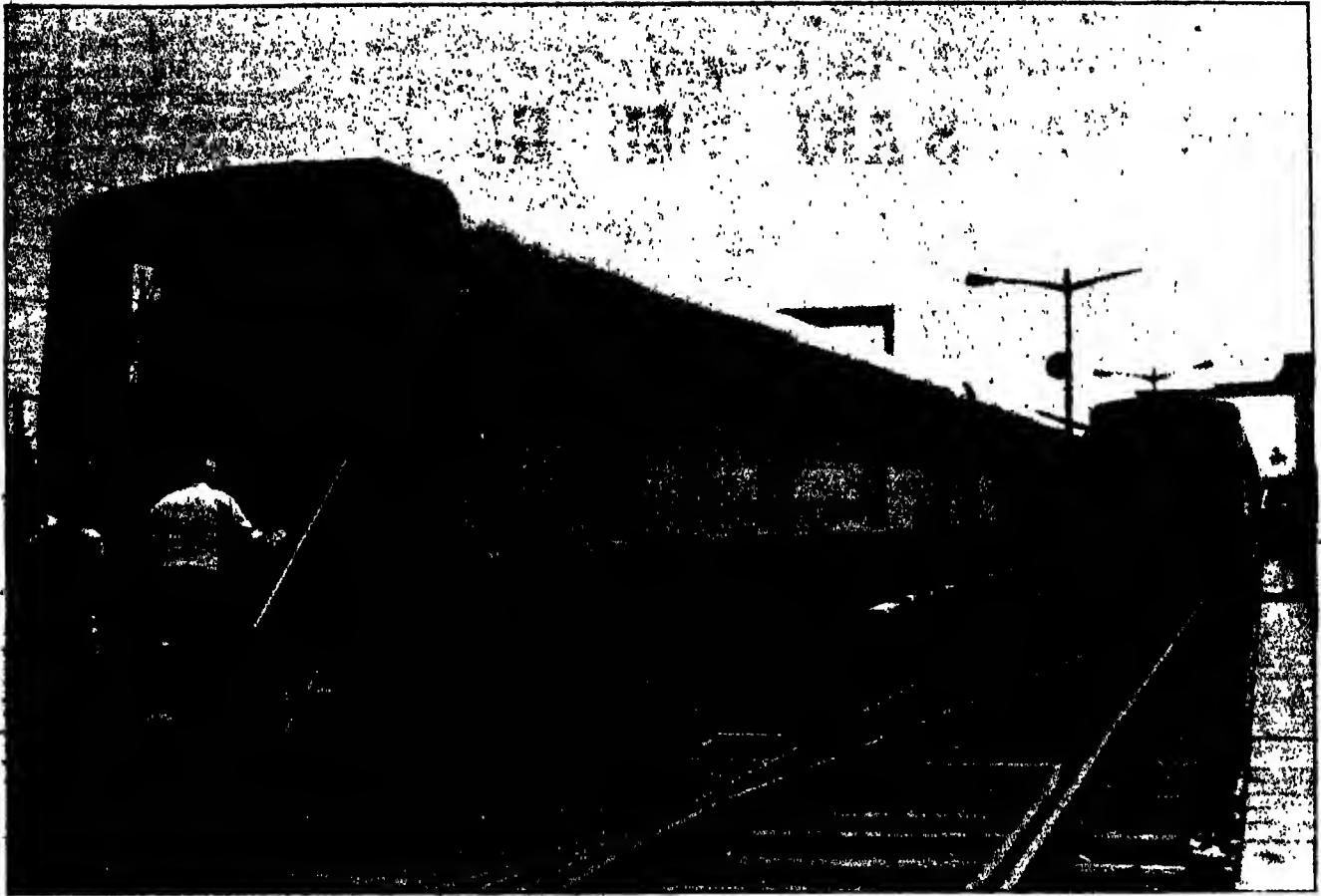
Mr Dasgupta can be taken on his word for he is intensely in love with this city and wants to see it flourish more than anyone else. Born here in 1926, Mr Dasgupta had his early education in a little school at Dum

Dum, hardly a kilometre away from where the most ambitious project of his life is situated. He completed his education at Scottish Church College and Sibpur Engineering College before joining the Indian Railways in 1951.

Mr Dasgupta was actively involved in the electrification of the Indian railway network and also played a vital role in the laying of tracks of high speed trains like the Rajdhanl Express. He joined the Metro Railway as its chief engineer in 1976 before taking over as general manager a little over a year ago. "The lack of money during the vital



Have seat, will travel



Training their sights on the future

incipient years was a major reason for our falling behind schedule," says Mr Dasgupta, sitting in his spacious second-floor office in Metro Rail Bhavan. He explains that between the years 1973 and 1977 the government released less than Rs 10 crores a year to the Metro Railway as it suddenly developed cold feet over the viability of the project, following the doubling of costs in the wake of the world oil price hike. The lack of momentum at that stage has proved really dear as besides failing to achieve time targets, costs of raw materials continued to rise so that the total project cost eventually soared to Rs 560 crores from the original Rs 140 crores.

The financial position has since improved in some measure. The Metro authorities spent Rs 44 crores during 1982-83 and while they expect to spend Rs 65 crores during 1983-84, they have been allotted Rs 90 crores. In succeeding years they expect an annual expenditure of almost Rs 90 crores. So far they have spent Rs 170 crores of the total project cost.

"Our early contractors were another problem," continues Mr Dasgupta. All of them were inexperienced in this type of work while some were plain inefficient. A number of the 100-odd contracts have since been terminated. According to Metro Railway officers, the southern section of the route could have been completed by now were it not for bungling by contractors.

Another problem that was faced in the beginning was the relocation of underground utilities such as water mains, sewers and electric and telephone cables. Not only was there no previous experience in such work but there was no proper plan of these utilities which could serve as a guide. Hence work would get unexpectedly stalled as Metro workers would suddenly come across some cable or pipe while digging.

"The biggest constraint at present is the supply of raw materials," Mr Dasgupta says. There is a currently a severe shortage of stone chips while a crisis in cement during December-January has just been got over. Mr Dasgupta denies that the Asiad in

any way hampered the supply of raw materials. The over wrought denizens of this city will be glad to learn that the authorities are confident of restoring the maidan north of Park Street by the end of this year. (The rest of the maidan will continue to be used as a dump for excavated earth till the completion of the entire project.) Chowringhee till Bhowanipore might also be turned back to us before the year is out while the stretch till Hazra Road should be restored by mid-1984. S.P. Mukherjee Road and Dushpran Sasmal Road will be filled and returned by 1985.

The Metro tunnel in Calcutta is being constructed by two methods, 'cut and cover' and tunnelling. The former method, which entails the digging of a trench from the surface, followed by construction of the 'box' and then refilling, has been preferred by the authorities, as is evident from the disarray caused on the city's surface by the Metro construction work. This preference is not out of any sadistic pleasure but for a variety of technical reasons, the most vital of which is that Calcutta's

soil is too soft to hold itself up while a tunnel is being burrowed

However, a small 800-metre stretch north of Shyambazar, where the route goes under a canal, a railway yard and some private houses, is being constructed by tunnelling. It is rather complicated process with an air pressure twice that on the earth's surface being applied, both, to hold the tunnel up as well as to keep it from flooding—at a depth of 15 metres, the tunnel lies under Calcutta's water table. The workers work for about four hours at a stretch and while entering and leaving the tunnel have to sit in an airlock for 15 minutes to get used to the change in pressure.

In the 'cut and cover' method, two diaphragm walls are initially constructed on either side of the proposed tunnel. The earth in between is then removed and the walls are propped against each other by struts—anyone walking along the Chowringhee alignment of the route can see this being done. The concrete 'box' in which the tracks lie is then constructed, after which the struts are removed and the earth is put back. The concrete used for the 'box' can take a pressure of 200 kg per square centimetre.

The 'cut and cover' method has

proved to be slow in Calcutta as it is being done manually, India lacking the requisite automatic technology. However, to speed up the work on Chittaranjan Avenue (on which surface traffic cannot be disrupted as it is the major north-south arterial road), the authorities will be importing sophisticated Japanese automatic equipment. The Japanese Overseas Economic Commission has granted a loan of 4.8 billion yen for the purpose. Moreover, global tenders have been floated for carrying out the work and, so far, Japan, Hong Kong and South Korea have responded. The tenders will be decided by October.

Inside the tunnel, the authorities have made a number of innovations. The tracks, for instance, are ballastless. Instead of resting on the conventional bed of broken stone, they rest on rubber pads, fixed in a bed of concrete. While this has been done for technical reasons, as far as the traveller is concerned it will make the ride much smoother, quieter and comparatively dustfree.

Again, there will be no overhead wires for the trains. To save the expense of building a deeper tunnel to accommodate an overhead wire, the Metro engineers have devised a third rail made of special steel

which will run parallel to the track. Electricity will be supplied to the trains through this via an 'arm' that will protrude from the engine.

The platforms in the stations are hollow for they double up as part of the ventilation system. While cleaned and cooled air will be fed into each station by two overhead shafts at the rate of 110 cubic metres per second, giant exhaust fans placed inside the hollow platforms will suck out used air at the rate of 80 cubic metres per second. Remaining used air will be sucked out at the midpoint between two stations.

At present there are about 3,000 men working round the clock on the project. Once the project is completed, the employment will be around 2,000. Technical personnel are already undergoing training and a batch of eight drivers will soon leave for the USSR. On their return, they will train new recruits. Another batch has recently returned from England and West Germany after maintenance training.

Calcutta's transport problems will not end with the completion of the Metro. "Our Metro will be the most crowded in the world," warns Mr Dasgupta. To prove his point he cites the examples of London,

THE FUTURE TRACK

NEXT year at about this time one will not have to undergo the trauma of crossing Chowringhee to reach the maidan. There is a price, of course: a rupee, the likely fare for a ride on the Metro railway

For, by then, the Esplanade-Rabindra Sadan section of the much maligned railway will be open to the public. The entries to the four stations on the route, Esplanade, Park Street, Maidan and Rabindra Sadan, will be by way of subways on either side of the thoroughfare.

All the stations, with the exception of Park Street, will be of two storeys. One first enters a mezzanine floor where the ticket counters are situated. The platforms are located below and only ticket holders will be allowed to enter them. There is no scope, of course, for conductors to sell and check tickets on board the trains.

Most of the stations have island platforms, i.e. a single platform with the up track and the down track on either side. This economising of space and material is based on the premise that during the peak

periods the passenger rush will generally be in one direction, thus minimising the need for a second platform. Park Street, however, is again the exception, with separate platforms for each track. The Park Street station has this unique construction as the authorities had enough space to expand laterally.

The stations will be functional, with no vendors or eating counters. This is because the average waiting time of each passenger is expected to be just about two minutes.

The Esplanade-Rabindra Sadan run which will start next year will be more in the nature of a joy ride as the journey is only of five minutes. Since there will not be much of a passenger demand along this isolated section, the authorities propose to have just one train shuttling back and forth.

The trains themselves are improved, blue-and-orange versions of the familiar suburban trains. All coaches have automatic sliding doors which can be operated only by the driver. The average stopping time at each station will be about 20

seconds. Since the individual journeys of passengers will be short, the coaches have been designed with more standing space and less seating facilities.

The trains, which can be operated from either end, will be manned by two drivers-cum-guards. While one is operating the train, the other will be at the rear end officiating as the guard. At the end of the journey, when the train reverses direction, the roles will be switched. Signalling and monitoring systems will be of the latest technology. Going by the experience of this writer, the train ride seems smoother than that in a surface train, perhaps because of the difference in track. (See main article.) All train movements will be monitored by a sophisticated control panel installed at Metro Rail Bhavan, Chowringhee.

While the Esplanade-Rabindra Sadan section will start operations next year, it is expected that the line till Tollygunge will be completed by 1985-86. The entire route will be complete by 1987-88, provided there is no letup in the release of funds.

S.L.

FOR DOUBTING THOMASES

How safe is the Metro going to be? What measures will be taken in the event of a fire or break in power supply? These are some of the common apprehensions in the minds of Calcuttans about their city's most ambitious project. Here are the answers.

One has every right to have misgivings as the Metro will not have its own captive power plant but will draw an average of 50 megawatts from the CESC. However, it will obviously be allotted top priority and moreover, will draw power from four separate points. Hence, even if supply is stopped at one or two points, there will still be enough flow to maintain services. Only in the event of a freak blackout in the state (chances, almost nil) will an emergency situation arise.

But suppose a blackout does occur, then? Then, emergency lights run by generators will immediately come on in the stations and the

tunnel. The driver will open an emergency door in the front of the train and the passengers will alight onto the track. They will then walk towards the nearest station. With the average inter-station distance being a kilometre, at most they will have to walk 500 metres.

What if power is suddenly restored: will passengers on the track be mowed down by an oncoming train? No, because automatic devices on the trains will ensure that a certain minimum distance is kept from obstructions on the track.

Chances of a fire in a station are minimal as not a single inflammable material has been used in construction. Even the benches on the platforms will be of metal. Suppose a train catches fire? The drivers and guards will be trained to bring it to the nearest station, no matter what the situation. Due to the short inter-station distances and the fact that both driver and guard can operate the train from either end, this will

be possible. Moreover, a water pipe is being laid parallel to the track along its entire length. The ventilation system will be able to handle the smoke.

Will the stations and the tunnel get waterlogged during the monsoon? No, because all entries to stations are being raised above the highest recorded water level. In short, to go down to a station, you will first have to climb up a flight of steps.

What's there to stop hawkers and pavement dwellers from taking over the stations as readymade shelters? Legislation will be introduced in Parliament soon to constitute a special security force for the Metro Railway. This force, which will have more powers than existing security forces, will guard all Metro installations and keep stations free of encroachers. Moreover, entry to platforms will be restricted only to those who have bought tickets for the train.

S. L.



Calcutta's tranaport: coming out of the dark?

whose 400 km network carries 600 million passengers a year, and Tokyo, where the 160 km network caters to 1,600 million passengers

each year. Calcutta's paltry 18-odd kilometres, on the other hand, will serve over 650 million passengers every year. "Only a network of lines,

as in all other Metro cities, will ease the situation," Mr Dasupta declares.

The circular railway proposal that is currently gaining ground will only help in the disbursing of suburban commuters headed for the central business district. For intra-city transport the Dum Dum-Tollygunge Metro line will take about two million passengers underground each day, but that will still leave nine million fighting for footholds on buses and trams. There is no place on the roads, nor enough fuel, to accommodate additional buses and trams. Hence Mr Dasgupta's assertion that the need is a network of Metro lines. With this aim in mind, the Metro Railway authorities have already completed techno-economic surveys of two additional Metro lines. The first is on an east-west alignment from Salt Lake city to Ramrajatala in Howrah, and entails going under the Hooghly. The other is from Barrackpore to Thakurpukur. "After the experience of the current project, we are confident of taking on additional construction more efficiently and quickly," Mr Dasgupta feels. But, he adds with a twinkle in his eye, the government will give the sanction only if the people clamour loud enough.

Sumir Lal

Photographs: Tapan Das

7 DAYS

S	M	T	W	T	F	S
13	14	15	16	17	18	19

The briefings given below are accurate at the time of going to press.

HINDI FILMS

NEW RELEASES

Barsaat Ki Ek Raat: Jyoti (Lenin Sarani; 241132)—12, 3, 6, 8, 45

Direction Shakti Samanta. Music R.D. Burman. Cast Amitabh Bachchan, Raakhee, Utpal Dutt, Amjad Khan

Nikaah: Paradise (Bentinck Street, 235442). Gem (Acharya J.C. Bose Road, 249828) Krishna (T.C. Dulla Street, 344262)

Direction B.R. Chopra. Music Ravi. Cast Raj Babbar, Deepak Parasher and Salma Agha

Samraat: Opera (Lenin Sarani). Grace (MG Road, 341544). Uttara (Bidhan Sarani, 552200). Ujjala (Rusa Road 478666)

Direction Mohan Segal. Music Laxmikant Pyarelal. Cast Dharmendra, Jeetendra,

Hema Malini, Zeenat Aman, Amjad Khan

Taaqat: Elite (S.N. Banerjee Road, 241383)—4 shows.

Direction: Narinder Bedi; Music Laxmikant Pyarelal; Cast Raakhee, Vinod Khanna, Parveen Babi, Pran and others

Taqdeer Ka Badshah: Society (Corporation Place, 241002)—4 shows

Direction B. Subhas; Music: Bappi Lahiri; Cast: Mithun, Ranjeeta Amjad Khan, Pran and others

Ustadi Ustad Se: Orient (Bentinck Street, 231917), Crown (R.A. Kidwai Road; 244822), Prabhat (Chittaranjan Avenue; 342683), Ganesh (Upper Chitpur Road, 332250)

Cast Mithun Ranjeeta, Vinod Mehra

Zara Si Zindagi: Lighthouse Humayun Place, 231402)—4 shows. Menoka (Sarat Chatterjee Avenue, 410417)

Direction K. Balachander; Music Laxmikant Pyarelal; Cast. Kamalhasan, Anita Raj, Mazhar Khan and others.

REGULAR SHOWS

Disco Dancer: New Cinema (Lenin Sarani; 235819)—3, 6, 9;

Mithun Chakraborty plays a precocious brat who sings on the streets with his uncle (played by Rajesh Khanna) and is charged for the robbery of a rich man's daughter's guitar.

The daughter of the rich man, who is now K.m, dates Mithun openly and wants to marry him. And everything ends in a glitter of psychedelic lights and pelvic thrust.

Masoom: Metro (Chowringhee Road, 233541)—2.45, 5.45, 8.30, Sree (Bidhan Sarani, 551515), Ujjala (Rusa Road; 478666)-noon.

An adapted version of Ench Segal's *Man, Woman and Child*, this film is one of the most talked about this year. Directed by Shekhar Kapur, his first attempt has come out with flying colours.

Indu Malhotra (Shabana) is a very happy and contented woman, and her husband, D.K. Malhotra (Naseeruddin) is a loving man. They have two lovely children, the husband is a successful architect and provides well for the family. In short, everything is going super for the family.

Indu watches other marriages around her, not so many beds of roses and watches many of them breaking to pieces. She observes her friends go through the agonies and turmoils of a broken marriage. She feels reassured that her marriage is unbreakable.

Then, one day a telegram that shatters her happy little world arrives. After their marriage, another woman (Supriya Pathak) had entered her husband's life. The woman is now dead, but she has left behind the legacy of their affair, a child, Rahul (Jugal Hansraj) by D.K. Malhotra.

But this son's existence is unknown to DK, a son who now becomes his responsibility. Indu is enraged though this was the first and only time, it was only a two-day affair, and DK never saw the woman again. What matters to her is, more psychological: her illusions about the sanctity of marriage have been shattered. Her faith and trust have been

undermined.

And then, one day, the living proof of her husband's infidelity comes home to Indu, a child obviously in need of love, home and family. And this child could also destroy the home and the family....

Prem Rog: Roxy (Chowringhee Place; 234138) Darpana (Bidhan Sarani; 552040)—3 shows.

The nemesis of hypocrisy in matters of the heart, Raj Kapoor, has returned to the apex of filmdom with this movie. He presents a withering assault on outdated and constricting social customs and taboos.

Deodhar (Rishi Kapoor), a young social reformer, who is as ready to pick up a cause as he is to pick up a microphone and deliver a speech, wants to marry a young widow (played by Padmini Kolhapure).

However, the monolith of a 2,000 year-old Hindu society stands in his way (Remember the germinal works enshrined in Manusmriti?) Fortunately, Deodhar ultimately has his way and gets the girl he loves.

The cast in the box office hit includes Rishi, Padmini, Shammi Kapoor, Kulbhushan Kharbanda, Nanda, Tanuja and Raza Murad.

Vidhaata: Majestic (R.A. Kidwai Road, 242266), Basusree (S.P. Mukherjee Road; 478808), Bina Bidhan (Sarani; 341522)—1, 2.15, 5.30, 8.45.

Taking a bow to rational integration, the film portrays two locomotive engine drivers who are the best of friends despite belonging to different faiths. Shammi Kapoor plays a believer in Destiny and Dilip Kumar is a man of action.

Dilip Kumar decides to abandon the life of the tracks and takes to the world of shadows, thereby writing his own destiny and creating an empire of wealth for his only grandson, Sunjay Dutt.

But to keep the truth from him, Dilip sends him many miles away to grow up in hardship and poverty under the guidance of Sanjeev Kumar who, of course, teaches him the good things of life.

When he returns to the world of wealth, the strapping young man prefers to live among the poor and falls in



Naseeruddin, Shabana and Jugal Hansraj in 'Masoom'

love with a poor girl, Padmini Kolhapure. This leads to a point of conflict (Sanjeev and Dilip) and the former quits home.

All this distresses Sunjay Dutt. Soon, Sanjeev dies and Sunjay finds out the truth about Dilip's wealth. Moved to action, Sunjay begins to investigate and is faced with cruel reality. A mighty confrontation takes place amidst much high drama.

BENGALI FILMS

NEW RELEASES

Muktir Din: Radha (Bidhan Sarani, 553045). Purna (S P Mukherjee Road, 474567)

Direction Jayanta Purakayastha; Music Debashis Dasgupta. Cast Santu Mukherjee, Lali Dey Ruma, Anil Chatterjee and others

REGULAR SHOWS

Robi Shome: Sree (Bidhan Sarani, 551515)—3, 6, 8.30
Indira (Indra Roy Road 471757)—3, 5.45, 8.30

With possibilities of becoming a trendsetter in intelligent though simple entertainment, the film is however let off the leash by the late director Bhashkar Chowdhury. In this, his first

(and last) venture. Chowdhury had done a bloodless coup by signing on Moon Moon for the first time, but did not live to see the release of his film.

In a somewhat unusual attempt at comedy, there are smart touches of the absurd, the satirical and some dollops of slapstick. Deepankar De playing the title role, has a massive crush on a celluloid goddess, played by Moon Moon Sen. In a hall in Bhubaneswar, the hero throws himself into a brawl during the screening of one of her films.

He comes over to Calcutta in order to preempt his marriage and also in search of his beloved. Soon, a broken tooth comes to his rescue. He lands up in the dentist's chair and destiny brings him face to face with his dreamgirl whom he saves from a rape with clumsy chivalry. He gets into the uniform of a police officer, another patient, and is later unable to explain anything on account of his tooth surgery.

Several chases are incorporated into the story and the final chase culminates with the pair reuniting at the screen goddess' apartment.

FOREIGN FILMS

Eagle's Wing: Tiger (Chowringhee Road, 235977) — 12, 3, 5.45, 8.15.



Bhashkar Chowdhury leads a crowd in 'Robi Shome'

A western with a difference. But the story outline is very thin and worse is the direction.

A Commanche chief has a magnificent white stallion called Eagle's Wing. He is killed by a rival chief, White Bull. Also, in the unfamiliar surroundings of the western country is a white called Pike who tries to eke out a living trading pell, with his mentor, Henry. The mentor is killed leaving Pike friendless, horseless and helpless, in alien country. He stumbles across the Commanche chief's funeral rites and manages to save the white stallion from being sacrificed. Pike is joyous, but his delight is shortlived. White Bull steals the horse from him and the film settles down to the main business of getting the horse back from him.

To add to the fun is also a stage holdup which also adds the feminine color to the film in the shape of Caroline Langrishe. Pike is played by Martin Sheen and White Bull by Sam Waterston.

THEATRE

BENGALI

13, 15, 17, 19 March: 3, 6.30 pm.

Aghatan: Rangana (153 2A Acharya Prafulla Chandra Road: 556846)

Written by Biru Mukherjee, the play has been directed by Gyaneshi Mukherjee, and the

star attraction is the versatile actor Anup Kumar Baghini: Minerva Theatre (6 & 6.1 Beadon Street, 554489)

Written and directed by Samir Majumdar and adapted from Samaresh Basu's story **Nahabat:** Tapan Theatre (37A & 37B Sadananda Road, 425471)

Directed by Satya Bandhopadhyay, this play is regularly being staged for the past six years and more

Samadhan: Star (79 3 4 Bidhan Sarani, 551139 4077)

Ranjitmall Kankaria directs while Mahendra Gupta acts in the social drama

Sreeman Sreemati: Pratap Manch (Acharya Prafulla Chandra Road)

Directed and acted by Gyanesh Mukherjee with leading artists Nilima Das, Soma and Basabi Nandy. A Chaturmukh presentation **Sreemati Bhayankari:** Bijon Theatre (5A R R Kishen Street 558402)

A Theatre Unit production, in which the star attraction is the famous comedian Rabi Ghose, who acts as well as directs

14 March: 6.30 pm.

Calcutta Group Theatre presents *Juddhao-O Shanti*, a play in Bengali from Erwin Piscator's adaptation of Leo Tolstoy's *War and Peace*. The play is edited and directed by Anil Gupta

At Academy of Fine Arts, Cathedral Road



The mind leaps up in 'Eagle's Wing'

RECORDS

FOREIGN

Body Talk: Imagination (HMV).

If you are one of those who firmly believe that disco is only for dancing you're going to be pleasantly surprised with *Body Talk*. The lyrics are not perhaps the most unusual but the singing is excellent, together with the piano used in most of the songs, and deep notes from the guitar and we have a nice set of numbers, easy on the ears and sure to set your feet tapping.

Body Talk, the title number and *I'll Always Love You* on Side B differ slightly from the other numbers. *Body Talk* has a slow, solemn beat and a definite touch of the hackneyed and it might leave you cold. *I'll Always Love You* certainly won't, for the lady concerned has sung it with remarkable sensuousness. The piano dominates and makes the song good listening.

So Good, So Right, Burning Up and *Tell Me Do You Want My Love* are sparkling numbers, with a light beat, a fruity melody and refreshing lyrics. There is a touch of naivete in these numbers which is sure to appeal to your senses.

Flashback and *In And Out Of Love* are by far the best numbers in the cassette. It is most unusual to have good singing in a disco song, but for once the singers quite surpass themselves. The voices are dulcet and flowing. They are simple tunes, sung with an exceptional sensitiveness. The music helps to reinforce the feeling of nostalgia and sweetness which pervades these two numbers.

Maybe *Body Talk* is not a collectors piece, neither perhaps resistible but it has its own brand of charm to offer, one which you may never regret buying.

Seven Tears: Goombey Dance Band (CBS)

The colourful cover says 'Dance Band'. One supposes that means music to dance to. But once it is put into action, the listener gets disillusioned very fast because the music is anything but dance music.

The four-person band has selected most of its numbers from W.E. Stein's never ending collection of lyrics and that too is anything but bright. The lyrics are heavily worded and the music often fails to evoke the proper atmosphere because the mixing is very bad

and the total audio effect is clumsy and harsh to the ears.

The first track contains seven songs and the group hits off with a choral *Seven Tears*. The song tends to become cacophonous at times and sounds more like a hymn to unaccustomed ears. The second song is not a memorable piece, although the group introduces the 'whisper effect' and on the whole makes you disbelieve the cover caption because the music is hardly foot-tapping.

The third number on this track is straight dance music and starts off with a boom and a bang. The soft drum beats turn into a peal of thunder and the song, less verbose than the other numbers, dies away in a refrain and you are left with the sound of pattering rain! *Under the Sun, Moon and Stars* is good dance music which goes well with the lyrics. The last number on this track, *My Bonny*, reminds you of happy school days. One wonders whether disco music means taking a nursery rhyme and adding a dash of music.

The track on Side 2 is a disappointment because of the poor quality of execution and the jilting rhythms. The first number is racy and has a pure disco beat. For once the various instruments can be made out and the keyboards are used effectively. The numbers are generally fast, no doubt about that, but lack the minutest sense of sensibility. *Ave Mana No Morro*, a church piece limited to a very limited audience, is a gross let down, not so much for its execution

as for its selection, since turning a choir piece into a disco hit is as bad as trying to pass off *Anarkali* numbers as those played in the latest party in town which witnessed the century's dancing.

HINDI

Ek Baar Chale Aao: (CBS)

Listening to music from the soundtrack of *Ek Baar Chale Aao* is a sheer waste of time and energy (timewise as well as electricitywise). The jacket of the disc boasts of stereophonic sound, which is a peculiar thing because the effect is lost in these tracks owing to an inadequate separation of channels. Furthermore, the music director, Chand Pardesi's tunes match the banality and unoriginality of the lyrics by Anjaan, Sameer and M. Iqbal Khan.

Normally, Asha Bhosle sounds sexy even in a plagiarised tune and her songs catch on. A pity that this is not to be in this disc where, for example, the track *Chadhti Jawani* falls absolutely flat as Asha makes no efforts to put even some slight interest into it.

One imagines that the title track with phrases like *Ek Baar Chale Aao* could have been made soulful and haunting, but it turns out that this product is not much of a record breaker in any category. The other numbers are equally meaningless and juvenile and Anjaan, who has definitely written better lyrics previously, seems to have lost his touch.



TRAVEL

PLANES

Calcutta--Bangkok--Hong Kong--Tokyo: Calcutta departure: AI315 (2*) at 2210 hours, Calcutta arrival AI307 (3) at 2340.

Calcutta--Bangkok: Calcutta departures TG312 (1, 3, 6) at 1345. Calcutta arrivals: TG311 (1, 3, 6) at 0900.

Calcutta--Karachi--Copenhagen: Calcutta departure SK976 at 1345. Calcutta arrival SK975 at 1130.

Calcutta--London--New York: Calcutta departure AI303 at 0900.

Calcutta--London: Calcutta departure BA141 at 0900 at 2145. Calcutta arrival BA140 (1, 4) at 1200.

Calcutta--Kathmandu: Calcutta departure IC 263 (daily) at 1345. Calcutta arrival IC 264 (daily) at 1230.

Calcutta--Delhi: Calcutta departure IC 401 (daily) at 1345. Calcutta arrival IC 263 (daily) at 1230.

Calcutta--Bombay: Calcutta departure IC 273 (daily) at 1345. Calcutta arrival IC 274 (daily) at 1230.

Calcutta--Madras: Calcutta departure IC 265 (daily) at 1325. Calcutta arrival IC 266 (daily) at 1305.

Calcutta--Ranchi--Patna--Lucknow--Delhi: Calcutta departure IC 410 (daily) at 1345. Calcutta arrival IC 409 (daily) at 1155.

Calcutta--Kathmandu: Calcutta departure IC 247 (1, 3, 4, 5, 7) at 1330. Calcutta arrivals IC 248 (1, 3, 4, 5, 7) at 1250.

Calcutta--Dacca: Calcutta departure IC 223 (daily) at 1340. Calcutta arrival IC 224 (daily) at 1640.

TRAINS

1 Up/2 Down: Delhi Katka Mail: (Daily) Howrah departure: 1920. Howrah arrival: 0815.

101 Up/102 Down: Rajdhani Express: (Bi-weekly) Howrah departure (1, 5): 1700. Howrah arrival (4, 7): 1050.

81 Up and 103 Up/82 Down and 104 Down: Air Conditioned Express: (Tri and Bi-weekly) Howrah departure (2, 3, 4, 6, 7): 0940. Howrah arrival (1, 2, 3, 5, 6): 1710.

2 Up/1 Down: Bombay Mail: (Daily) Howrah departure: 1945. Howrah arrival: 0805.

* Denotes days of the week, from Monday (1) to Sunday (7).

TV

CALCUTTA

The programme schedule was not available from the Doordarshan Kendra at the time of going to press, so we are unable to supply the necessary information.

DHAKA

13 March
5.45 pm: Film: *Worzel Gmidge*.
9.05: Film: *Hart to Hart*.
Second Channel
5.32 pm: Sports programme: *Athletics*.
14 March
5.20 pm: Children's programmes: (a) *Amra Notun*. (b) *Shishu Mela*.
6.05: Film: *Get Smart*
9.05: Film: *Trapper John MD*
15 March
5.45 pm: Film: *Life On Earth*
10.00: Film: *Kojak*.
Second Channel
5.32 pm: Film: *The Art As A Hobby*.
6.35: Sports programme.
16 March
5.40 pm: Cartoon *Mighty Man And Yukk*.
9.05: Film *The Fall Guy Charlie's Angels*.
17 March
5.30 pm: Film: *Sesame Street*
10.00: Film *Dallas*.
Second Channel
5.32 pm: Film: *Ali And The Camel Magnificent Six And*
18 March
3.15 pm: Special film show.
5.00: Cartoon *Barbapapa Fang Face*
6.35: Film *Bewitched*
19 March
9.05 am: Cartoon: *Battle Of The Planets*.
5.25 pm: Film *Mr Merlin*.
9.05: Saturday night film—*Battle Hymn*, with a cast led by Rock Hudson. Other characters are played by Martha Hyer, Dan Duryea and Anna Kashfi. The movie tells the story of Colonel Dean Hess, an ordained minister whose World War II experiences prevent him from feeling qualified to perform his duties.

SPECIAL EVENTS

13 March: 6 pm.
Suchitra Mitra in a solo Tagore concert which will be followed by Tagore's dance-drama *Chandalika*. The singers include Purba Dam, Sumitra Basu, Ghittapriya Mukherjee, Ratna Biswas and

Abhijit Guha and the dances will be performed by Rubi Banerjee and Piyali Sengupta. Directed by Rubi Banerjee. At Rabindra Sadan, Acharya J.C. Bose Road: 449937.

15 March
Last date of entry for the Red Cross annual baby show, open to babies from 6 months-3 years.
Enquiries to be made at the Red Cross, 58/6 Govt. Place North, Cal-1, phone: 233635/36.

18-20 March
Aesculapia V, the annual inter-collegiate cultural festival organised by the students of the Medical College Students' Union.

At the Calcutta Medical College, 88 Collage Street

19 March: 11 am-6 pm.
An Art Bazaar organised by the Calcutta Art Gallery. In the words of the organisers this is a "great new experience...an unique opportunity to buy, sell and exchange collectibles/objects d'art." Pick up an antique lamp at a bargain or sell a rug/painting/bonsai at prices of your own. No commission or rental will be charged and those interested in availing of this opportunity should contact the art gallery latest by 17 March to avoid disappointment in space allotment.

At The Calcutta Art Gallery, 10/E Ho Chi Minh Sarani

THE ARTS

13 March: 6.30 pm.
Madhyam presents a new production, *Vyaktigat*, directed by M.K. Raina, the well-known Delhi based director. This is a play that explores various levels of a marital relationship and the cast includes Renu Roy and Pradeep Arora.

At Kala Mandir (B), Shakespeare Sarani, 449086

13-20 March: 4-8 pm.
An exhibition on the Himalayas which includes a slideshow. Swami Sundar-



'The Water Container' by Samir Mondal

ananda's extensive collection on the mountain range will be on display

At the Birla Academy of Art and Culture, Southern Avenue

15-21 March: 3-8 pm.
An exhibition of the recent watercolour paintings by Samir Mondal

At the Academy of Fine Arts (South Gallery), Cathedral Road

18, 19 March
The Ginger Man, a play by

J.P. Donleavy is presented by Shobiz. The plot revolves around a drunken waster whose wife leaves him, a friend of his who is basically a failure, and a bored Irish spinster consumed by religious fervour. The play has a close look at the frustrations experienced by youths. The cast includes Vinay Sharma, Bingo Mukherji, Anita Bhata and Richard Sarwal. Directed by Anita Bhata and Mithoo Roy

At Gyan Manch, 11 Pretoria Street.



A scene from 'The Ginger Man'

RAINBOW / World Fashions



This lovely model parades with a dress from the Spring and Summer 1983 designs of Guy Laroche, of the reputed fashion house of Paris. The dress is ideal for tall beauties.



The Madeline Church in Paris forms the display dresses from the collection. The linen suits with trimmed sleeves are very



Backdrop for these models, in salmon and gray, the over-silk linen skirts.



Another item from the Spring and Summer 1983 collection. This one is from the Paris fashion house, Chanel, and the outfit is the first one by designer Karl Lagerfeld.

MARKINGS

Pavements By Night

"THE pavements of Calcutta are full of 'heroines' of different shapes and sizes, and I as a woman and artist have found it amusing to observe them," says a correspondent.

"The other day my maidservant absconded. On my way to the bazaar I came across this nymphet sitting by the roadside, sipping tea from an ear-



Illustrations: Debashish Deb

thern *bhad*. She had the same wanton, depraved look as Lolita and a child-like innocent smile as well. Being a lazy housewife I thought of using her as a charwoman during my maid's absence. She agreed to sweep my flat for Rs 2 per day. She was quite shrewd and offered to wash my utensils if I paid her a rupee more.

"She worked merrily while she hummed a popular Hindi film song. On her feet she wore a lovely silver *payal* and she had painted her toenails bright red. I felt curious because her colourful sari was tattered and torn and she told me

that the *payal* was a gift from the grocer, the old fat greasy man who lived in the shack near the pavement where she slept at night.

"While she worked I casually asked her if she would like something to eat. She happily replied that food was no problem with her because all the Bengali *babus* fed her lavishly, at night.

"Gradually the truth dawned on me. This Lolita apparently led a more romantic life than the heroine of the bestseller who had an affair with her stepfather. She was cross-eyed but she had very carefully outlined her lashes with *kohl*. Her figure was just blossoming, and the torn sari showed that she was on the verge of womanhood and must have appealed to all the generous *babus* she knew. She was least interested in working as a fulltime maid since she had found a very easy way of earning a living.

"Since I am not a social worker, I was not interested in reforming her. When I paid her for the work she had done for me I was angry because she had smashed my Japanese teaset. Her parting question startled me: "Mem-saab, how is Amitabh keeping afte. his recent operation?" Poor Lolita, she did not know the alphabet, she was not interested in working, but she still worried about Amitabh Bachchan's abdominal operation. I still maintain I am not a social worker, but I do wonder about the strange nightlife of all the women who litter the pavements of Calcutta."

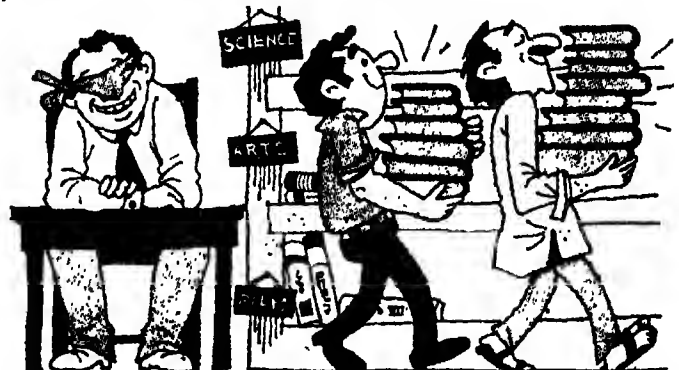
Bringing To Book

THOSE who could brave the dust and the crowds, went to the Book Fair. There were others, too, who had nothing better to do than while away time squatting on the grass and generally make life miserable for any females in the vicinity. Then there was the question of mentality. The pilferage situation had reached a stage of resignation on the booksellers' part with a few tentative announcements over the PA system to beware of thieves, while the pilferers reigned supreme.

The BBC London Store, unfortunately, decided to safeguard themselves by requesting customers to allow their bags to be checked before they left the store. Nobody objected until one gentleman started berating the storeholders considering their act indecent. He did not stop there but went on to abuse the lady in charge of the stall. This led to a scuffle between the young college boy who was checking the books and the so-called gentleman. When the crowd joined in taking the side of the gentleman things took an ugly turn. The security guards immediately told the boy and the lady to lock themselves in the stall. The

crowd tried to break open the gates to the stall and threatened to burn it down until and unless the boy apologised. When the Book Fair volunteer appeared on the scene, they tried to appease the crowd which would not listen to reason. Eventually the young boy had to go out, take a few blows from the crowd and publicly apologise. The lady was in the meantime told to re-open the stall immediately and to make no further attempts to check pilferage, instead a security guard was posted at the gate. Within a matter of minutes, a book worth Rs 400 was picked up in front of them and removed from the stall.

When they voiced their protest to the guard he informed them there was nothing he could do. But the piece de resistance was when one of the local toughs who had joined in the melee, asked the lady whether she was a Bengali. The lady who had all along conducted her conversation in that language was surprised, and said she had lived all her life in the city. He turned to her and said, "Why didn't you tell us earlier, we thought you were a Delhi Bengali."



Inner Eye

NEXT SEVEN DAYS

FROM MARCH 13 TO MARCH 19

ARIES
 March 21 - April 20
A financially lucky week, though success and happiness come in small doses. Most propitious for property deals, new investments, legal matters, government matters, transactions and travel. A lucky week for women. An eventful week for foreign correspondence.

LEO
 July 23 - August 22
L Commence new undertakings if desired. Take the help of others when needed. Outstanding success and happiness will come your way—forge ahead. Excellent week for property dealings, legal matters, children's matters, changes of any kind, travel, love and marriage.

SAGITTARIUS
 Nov 22 - Dec 22
S Your week will be active and generally successful, but be watchful of investments, specially if relating to shipping and transport. Exercise ordinary prudence where documents are concerned. Intellectual activities are well signified.

BIRTHDAYS

March 13
 You are advised to pay extra attention to physical health as well as financial affairs at the beginning of March and April particularly. From May onwards, you will achieve certain success which will be greatly appreciated by all.

March 14
 You are likely to find 1983 exceedingly eventful and fairly successful. You will be very busy settling into or arranging new home at the middle of the year. Heavy expenditure is foreseen in the middle of the week.

March 15
 A year of intense business and professional activity is foreseen for you resulting in a great deal of success. Domestic affairs will progress and become much easier, particularly in regard to housing accommodation. Promotion is likely.

March 16
 This year promises successful activity, unexpected benefits, as well as certain hindrances in your work. But you have eventual gain through elderly females. Children make a headway this year and your health improves.

March 17
 A fair measure of business success will be achieved this year. Do not be afraid to employ novel methods in business. Your debts will be gradually surmounted. Your old contacts remain and business expands.

March 18
 A happy and successful year lies before you. Good fortune, happiness and popularity is yours this year. Make full use of these excellent stellar vibrations. New congenial friends and social pleasures are foreseen.

March 19
 The first few months will be notable for intense social and domestic activity and love comes with startling suddenness in the spring. The latter part of the year will bring about many constructive enterprises and achievements.

M.B. RAMAN

T AURUS
 April 21 - May 22
T You will derive benefits through elders but beware of trickery in business and social activities. Make changes only after careful reflection. Better health, travel, and new friends are also indicated. Beware of doubtful love affairs. Monetary benefits are presaged.

VIRGO
 August 23 - September 22
V Watch your health. Avoid unnecessary risks in all things. Prepare yourself for sudden, unexpected reverses in business. You are likely to be disappointed in love and domestic matters. Be discreet in your speech, correspondence and actions.

C APRICORN
 December 23 - January 20
C This week will be fortunate for you on the whole. Womenfolk will contribute to your happiness, while an elderly person becomes a cause of concern. Your fortunes will improve through adoption of ultra-modern ideas. Deal very tactfully with officials.

G EMINI
 May 23 - June 21
G A personal disappointment will be offset by unexpected advancement as well as gain through elderly relative. Concentrate on business expansion rather than courtship, auspicious attempts and social activities, wherein trouble is indicated. Elders are of help.

LIBRA
 Sept 23 - Oct 22
L Your week is fraught with difficulties and unpleasant surprises in business and domestic affairs. Your health is likely to suffer. Elders are a help as well as a hindrance. You may expect to embark upon a sudden voyage or a long journey. Monetary benefits are presaged.

A QUARIUS
 January 21 - February 20
A Favourable and unfavourable vibrations operate this week indicating some good luck through speculative sources. Unexpected reversals are also foreseen accompanied by much dissension. You will be necessitated to postpone important journeys and decisions.

CANCER
 June 22 - July 22
C Avoid extravagance and worthless friends. Do not neglect your duties, otherwise health and fortune will suffer. Refrain from getting involved with law and speculation. Seek and act upon the advice of elders. Not a very lucky week financially.

S CORPIO
 October 23 - November 21
S You are liable to be disappointed in family and social matters. Beware of quarrels and erratic decisions and conduct. Attend to your health and that of your household. Watch your diet and guard against chills. Elders occasion anxiety.

PISCES
 February 21 - March 20
P Beware of accidents and mental strain. Do not be deceived by embarking on get-rich-quick schemes which have a certain novelty about them but are of a questionable nature. Such schemes may get you into trouble.


SUGGESTIONS

LUCKY NUMBER AND COLOURS


DAY	SUGGESTION	DATE	NUMBER	COLOUR
SUNDAY	ENTERTAINMENT	MARCH 13	2	LEAF GREEN
MONDAY	BUSINESS AFFAIRS	MARCH 14	5	BLACK
TUESDAY	SHOPPING	MARCH 15	7	BLUE
WEDNESDAY	CORRESPONDENCE	MARCH 16	4	YELLOW
THURSDAY	AUSPICIOUS TALKS	MARCH 17	4	SILVER GREY
FRIDAY	LEGAL MATTERS	MARCH 18	6	GREEN
SATURDAY	SPORT	MARCH 19	1	WHITE

WONDERLAND

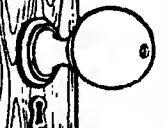
Picture Word




1 Down




2 Down




3 Down




4 Across



5 Down



6 Across




7 Across


12 Across

S		2E		K			
P		B		N			S
O		K		O			
R		U		I		B	E
N						A	R
P		M				Y	
O		O		O		M	E
R						L	
A						B	
						D	


10 Down




9 Across



11 Across



8 Down



SOLUTIONS

Across: 4 Castanets
6 Ruin 7 Bear 9 Idol
11 Mere 12 Nectarine

Down: 1 Scorpion 2
Eskimo 3 Knob 5
Sorcerer 8 Eyelid 10
Lute

● Peak-a-Boo! Which mountain is made of soda pop? Mt. Cola-manjaro. Which mountain is made of oak tree seeds? Mt. Acorn-cagua. Which mountain is made of unleavened bread? The Matzoh-horn

● Running Time! At eight twenty-eight he raced out the door, _____ minutes to catch the 8:34. Fill the blank with correct number. The missing number is six

Barter Bank

This week we open an exchange market which we have called 'Barter Bank'. Those tired of hunting through auctions, garage sales and *bikriya*-la's shops for items that they so desperately want, but which have eluded them for some time, will definitely find this readers' service of great help. Do write in to us at *Tia. Tilon* Colour Magazine, 6 Prafulla Sarkar Street, Calcutta-700001 with the details of the things you want and the items that you are willing

to offer in exchange. We shall intimate you of responses to your insertions by post.

Furthermore, if you read an entry on this page that you wish to respond to please write to the person offering the items to our address. Remember to superscribe your envelope with **Barter Bank**. We regret that any proposition involving cash transactions is not feasible through this service.

● **Music:** Urgently require following cassettes - 'War

Child' (Jethro Tull), 'Shootout At The Fantasy Factory' (Traffic), anything by Keith Jarrett. Willing to offer some of my own cassettes in exchange - 'All That Jazz', 'The Doors', 'The Complete Beatles' and a few odd recordings of Trillic. Please contact Debasish Chakraborty.

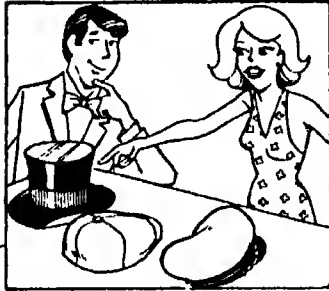
● **Filmscripts:** I am on the lookout for the scripts of films directed by Bergman, particularly 'Seventh Seal' and 'Wild Strawberries'. Goddard's

'Nimeto Dux' will also be welcome. A Hawkins 2 litre pressure cooker (in brand new condition) is offered in exchange. Please contact P. Ukil.

● **Mountaineering:** The famous accounts of the British attempts on the S.W. Face of Everest by Chris Bonington have eluded me for some time. If you have them I am offering Herzog's famous account of his attempt at Annapurna in exchange. Please contact T. Chaudhry.

Junior Whirl

by Hal Kaufman



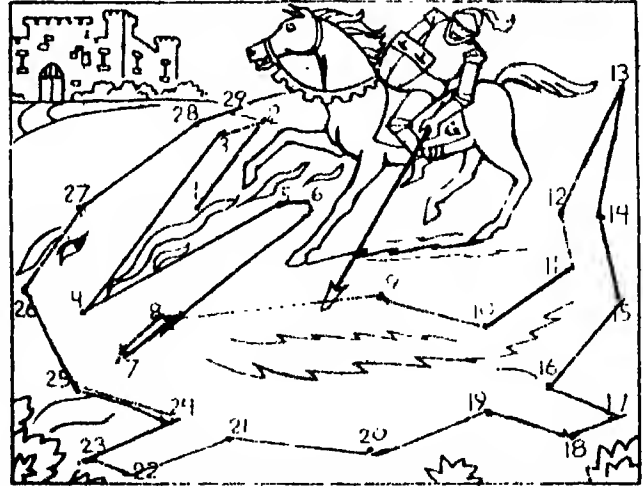
TOP SECRET COOKIE FEAT

Place three cookies on the table. Cover each with a borrowed hat. Make a point of showing that nothing is concealed in your sleeve or hand. Pick up each hat and eat the cookie. Return hats to the table.

This done, announce you will see that the three cookies are under one hat — any hat the audience chooses. When some one selects a hat, pick it up and place it atop your head, which certainly makes you a person of your word.

- What's More? Give the plurals of the following words: 1. House. 2. Mouse. 3. Blouse. 4. Spouse. 5. Louse. 6. Grouse. Answer in 30 seconds.

1 Houses 2 Mice 3 Blouses 4 Spouses 5 Lice 6 Grouses

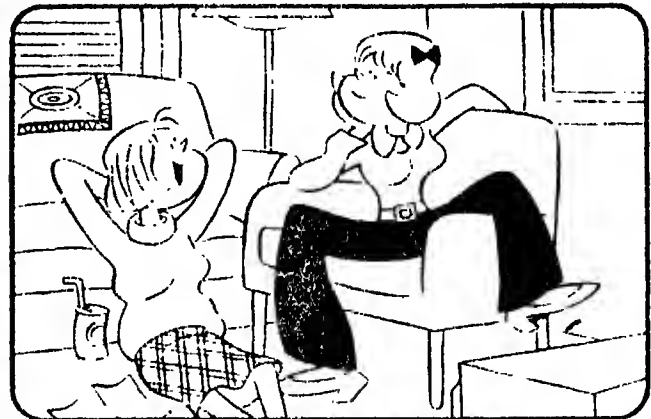


KNIGHT'S MOVE! What can you draw to complete the dot scene above? To find out, add lines 1 to 2, 3, etc.

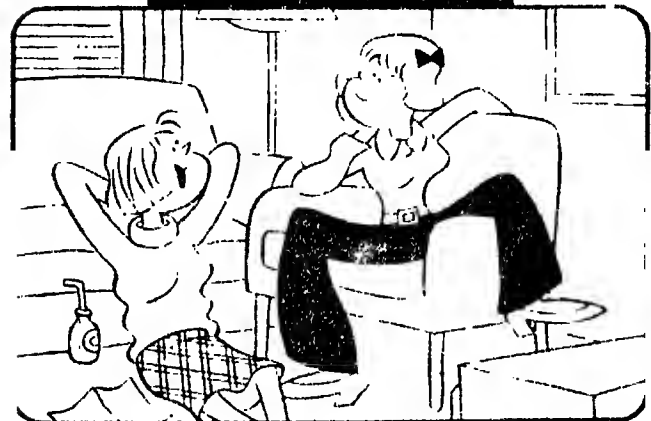
- Ark-tive Duty! What had eight arms and sailed with Noah? The ark topus. What kind of medicine did Noah practice? Ark upuncture. Where did Noah land in Mexico? In Ark-apulco.



FACE TO FACE! Add colors to this timely scene: 1—Red. 2—Purple. 3—Yellow. 4—Lt. brown. 5—Flesh. 6—Lt. green. 7—Dk. brown. 8—Orange. 9—Dk. blue. 10—Black. 11—Dk. green.



HOCUS-FOCUS



CAN YOU TRUST YOUR EYES? There are at least six differences in drawing details between top and bottom panels. How quickly can you find them? Check answers with those below.

SPELLBINDER

SCORE 10 points for using all the letters in the word below to form two complete words

PROCEEDS

THEN score 2 points each for all words of four letters or more found among the letters

Try to score at least 50 points.

Possible anagram: Seed crop

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

QUIZ / Neil O'Brien



The Calcutta open quiz year begins this week—a little later than usual—with the North Star Quiz. Started in 1978, the North Star Quiz went All-

India for the first time last year. This year too there will be teams from Delhi, Hyderabad, Bangalore and Madras in Calcutta to vie with the city's best for top honours. Run on a scale larger than any other open quiz in the city, thanks to Bata who have done a great deal for quizzing,

North Star, as usual, will have Sadhan Banerjee as Quiz Master. The venue will be the Dalhousie Institute. The programme: Calcutta regional qualifying rounds: Tuesday 15 and Wednesday 16 March at 5 pm. Final Saturday 19 March 6 pm. All-India Final: Sunday 20 March 5.30 pm. The 1983 quiz has attracted 88 entries from Calcutta.

N.R. Sekhar reviews a quiz held last month:

"The 1st South Calcutta Invitation Quiz witnessed many firsts. It was the first Quiz organised by QUIZ CIRCLE. For the first time a quiz had two written rounds. S. Ramalingam was making his first appearance as Quiz Master. And, going by recent memory, it was the first time there

was load-shedding at 6 pm on Sunday! However, a vociferous Quiz Master rose to the occasion; so did the teams throughout the evening.

"Saurabh Sen, Ravi, Arpan Guha and R.R. Sen piloted Green Grass to victory (50 points). All went well with Quizroos but it was Chequemates who checked out second. (36½) leaving the former ½ point behind.

"Mr Ramalingam never made one feel that he was making his debut. Kudos to the young Q.M. On the lighter side: "What is the standard phrase of Greetings Telegram No. 1?" elicited the reply: "Father serious, come immediately."

And here's another quiz report, this time from Debashis Aikat:

"Goenka College of Commerce & Business Administration hosted their first inter-college cultural festival—QUEST '83 and a quiz. But Quest '83 had a Know Calcutta Quiz apart from the General Quiz. Quiz Master Prof. Chandra Nath Chatterjee conducted the show efficiently. The audience was left aware of how little they knew about their beloved city.

"The first session had questions on dates and history and proved to be tough; the Quiz Master had a substantial score. The second session proved to be more interesting. Questions ranged from: "What is the height of the Minar?" (165 ft.) to:

"Name the architect of Calcutta High Court building" (Walter Gevil). At the end NRS was first with 14 points and the hosts followed with 9."

Note: Beginning next week, we will be holding a regular "11th Question" competition in these columns. Please note that the 11th question chosen will be the most interesting one sent in by readers and not the most difficult. You may send in the answer to your question if you so desire, but this is not necessary. Please read the rules given below carefully.

1. The question must be clearly written or typed and it should be specific.
2. Send in your full name and address along with the question.
3. Each prizewinner will be given a record courtesy of CBS India Ltd. We will write to the prizewinner after the announcement of each week's results in these columns, informing him of the good news and also directing him to the place from where he should collect his prize.
4. Please superscribe your envelope/postcard with:
11th question, C/o THE TELEGRAPH Colour Magazine, 6 Prafulla Sarkar Street, Calcutta-700001.
5. Employees of Ananda Bazar Patrika Limited are not eligible to enter this competition.

QUESTIONS

1. What is an E.E.G.? (Md. Moghees Ahmed, Patna-4)
2. Who is generally known as the Hebrew Psalmist? (J.K. Roy, ISM, Dhanbad)
3. What are the roaring forties? (Surajit Chatterjee, Calcutta-34)
4. What is the name of the rocket launching station near Trivandrum? (Md. Shakil, Calcutta-14)
5. Who was the first Chancellor of West Germany? (Rajeev Bajoria, Calcutta-6)
6. Where is the Wailing Wall? (Sanjay Laddha, Calcutta-27)
7. Who was the first Indian to be selected Miss World? (Kanti Chakraborty, Digboi)
8. Who were awarded the Nehru Fellowship for 1982? (Vikramaditya Mukherjee, Calcutta-46)
9. Which movie hall in Calcutta was previously called Cornwallis Theatre? (Saumyadip Chowdhury, Calcutta-29)
10. Who invented rubber tyres? (Subir Nag Chowdhury, Dhanbad)

ANSWERS

1. Electroencephalogram i.e. a record of electrical activity of the brain.
 2. David.
 3. Stormy ocean tracts between lat. 40° and 50°S.
 4. The Vikram Sarabhai Space Centre.
 5. Konrad Adenauer.
 6. In Jerusalem.
 7. Rita Faria.
 8. D.P. Pattanayak (Linguistics scholar) and Balan Nambiar (painter and sculptor).
 9. Sree.
 10. Solid tyres by Thomas Hancock (Britain) and pneumatic tyres by John Dunlop (Britain).
- (*Indicates answer given by the person sending in the question.)

EATING OUT / Health Food Centre

FOOD THAT'S GOOD FOR YOU

The first of its kind in India, it offers a wholesome diet

EVER eaten Ram roti, Sita soup or Bhagwan Bhojan? One would expect a negative answer from most of our readers. In which case, how about flavoured yoghurt and sharp cheese? Here the answer would more likely be in the affirmative, but with the qualification that such items are not available in the country. As it happens, for the first time in India, a health food shop has introduced most of these and many more—in a bid to bring back nutrition and a new variety to what has so far been accessible through stereotype offerings from our regular shops.

The first time I ever set eyes on the sign which said "Health Food Centre" at the old familiar shop Alex Ross on Park Street, I gave it the go by. I didn't believe anyone could really be promoting this concept in India, especially after those unique healthfood places in Australia where you could get away from smelly hamburgers to refreshing and nutrient vegetable and fruit juice combinations (like carrot and apple) and bite into delicious nut preparations. But what could a Calcutta shop offer? I was soon to go back because someone mentioned fresh mushrooms, and I have kept going back there ever since, either to grab a quick cup of date and walnut yoghurt at Rs 4 in between shopping (highly recommended for taste and much better than a cup of over-frozen vanilla icecream which you might normally eat), or for a loaf of genuine brown bread (it's not coloured brown, but it is whole wheat) at Rs 1.70 for 400 grammes, or for some gooey homemade gooseberry jam at Rs 9 a bottle.

And of course those mushrooms, oyster mushrooms they are called because of the shape. At Rs 2.50 for a 100 gramme packet (packed beautifully in cellophane with little holes for the mushrooms from Bhutan to breathe), they taste as well as they look.

But this is only the beginning of one's foray into health food. The ladies who work there (and there are also many behind the scenes who prepare the goodies), spare no pains



A meeting place for health enthusiasts

to explain the calorific and vitamin and roughage value of their products, and I believe the whole idea was mooted by 'Society of Servants of God' founded by Dr Dinshah Mehta, who established nature cure as a way of life and naturopathy as a system of medicine on modern lines.

For instance, the Ram roti which is made up of whole wheat, grain flour, leafy and rooted vegetables and some masalas and is about three inches in diameter, can, if four of them are eaten be enough for a full meal, nutrition-wise and from the point of view of adequate calories. These are freely available at the health shop and make a good evening snack with yoghurt. The pumpkin tarts with their cinnamon flavour are unique in the city and have a whole wheat crust (Rs 3 each), while the honey cakes are made without butter or egg or white flour or sugar and the binding is provided just with the dates thrown in! Makes a great dessert (Rs 15 for the whole cake), if heated up and ladled over with generous helpings of cream. The ginger flavour predominates.

The breakfast cereals here are just like the ones we have seen in other parts of the world and are highly nutritious. If you have a sweet tooth, try the bran granola at Rs 9 for 100 grammes, as it is made up of dried fruit, nuts, sesame seed, bran and honey all roasted together. Muesli

(Rs 10 for 150 grammes) is much more of an acquired taste with germinated wheat, bran, oats, raisins, walnuts, cinnamon, but supposed to be so good for you. An upama mix at Rs 5.25 caters to the more Indian taste for breakfast, although it can be a teatime snack, too. Everything in the vocabulary of germinated wheat can be found here, from nimkis made from it, to sohan halwa (Multani in origin) at a rupee a piece (delicious, I assure you), and a little bird tells me this halwa is packed with Vitamin E (you surely know what that is good for, but I can't be explicit!)

And yes, don't forget the home-ground masalas, and the preserves, everything from amla to carrot and harh to gulkhand (the heart of the rose) and bel, at between Rs 8 and 10 a bottle, and the gulkhand apart from the aroma, even has the consistency of rose petals. The amla preserve is richly rich in Vitamin C—you can begin the day with it.

No time to make pondea at home? Pick up some non-fat variety here at Rs 35, or a peppered Nilgiri cheese at Rs 8 a 100 gramme packet, or a holey Swiss dairy cheese at Rs 7 for 100 grammes or a cup of cream cheese at Rs 3.50 a cup. And there's a readymade rice noodle chow men with oyster mushrooms for the housewife in a hurry. Just heat and eat it.

Rita Bhimani



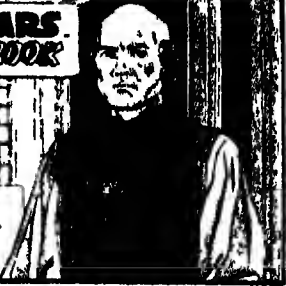
STAR WARS

Written by ARCHIE GOODWIN
Drawn by AL WILLIAMSON



STAR WARS SCRAPBOOK

LOBOT,
LANDO,
CALRISSIAN'S
CLOUD CITY
AIDE



Luke, Han, and Chewbacca find their surprise attack turned ~~away~~ them!
LASER-CANNON! WE CAN'T GO FORWARD! THE EMPIRE'S OTHER GROUND-SKINNERS ARE WAITING!



WE SURE CAN'T GO BACK... NOT SINCE THAT SHARP IMPERIAL COMMANDER SNEAKED FOOT-PRODS ONTO THE BLUFF!



YEAH IF I'D KNOWN THEY WERE DOWN THERE, I WOULDN'T HAVE BOOBY-TRAPPED THIS CRATE!



HAN, WE CAN'T MOVE! AND WE CAN'T STAY PUT WITHOUT BLOWING UP! WHAT ARE WE GONNA DO?!

KID I'M OPEN TO SUGGESTIONS!



And back at the mud lake where the Mon Calamari are trying to raise the MILLINNIUM FALCON...

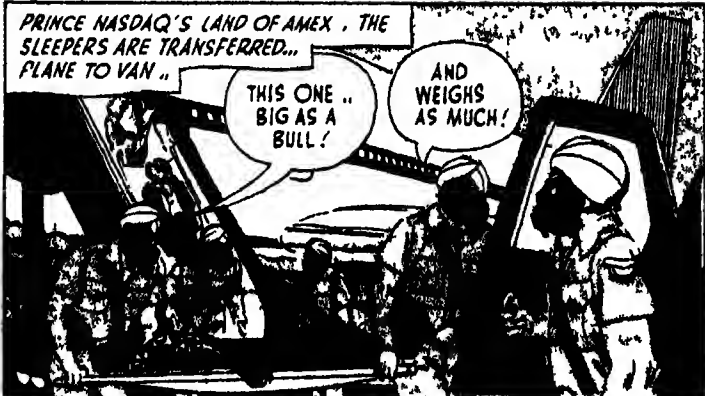
PRINCESS LEIA THERE... IN THE DISTANCE!



SOMETHING BIG JUST EXPLODED!

MANDRAKE

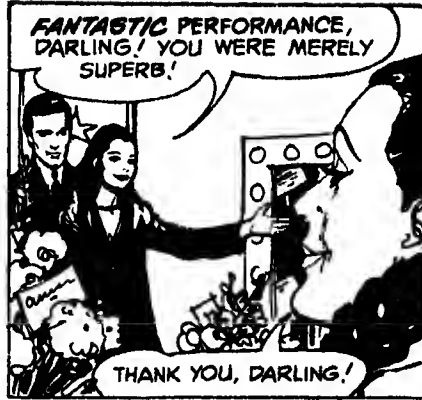
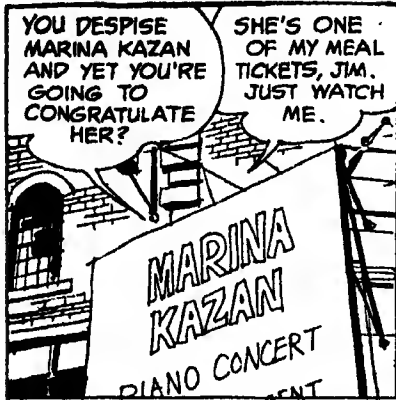
By Lee Falk



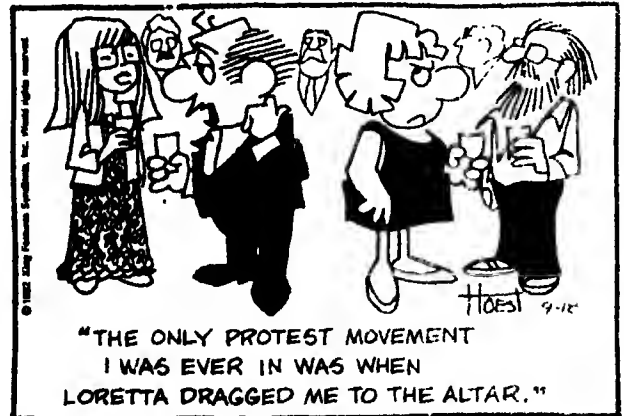
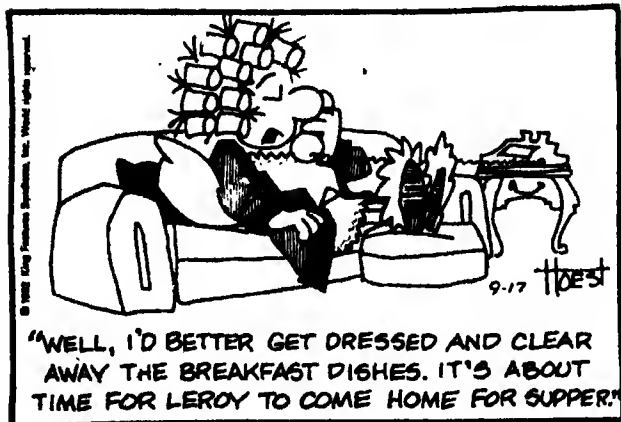
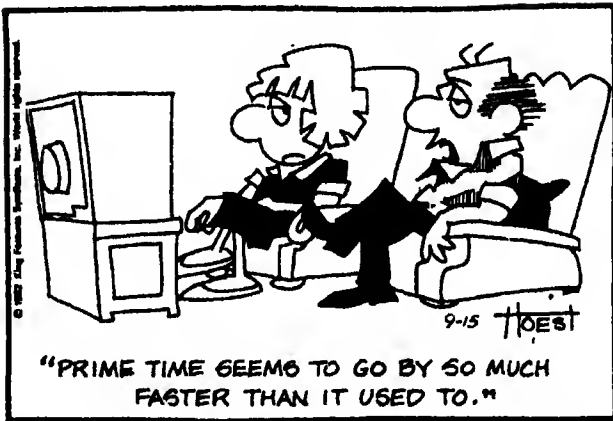


DR. KILDARE

By Ken Bald



THE LOCKHORNS



DRESS CIRCLE



Left: After considerable lapse of time, Asit Sen has made a film again; maybe his experience with *Bairaag* was more bitter than one thought. This time, too, he returns with a film in Calcutta: *Prarthana*. The lead is played by **Moushumi Chatterjee**, whose only earlier Bengali film of any importance was *Ogo Bodhu Sundori*, released soon after co-star Uttam Kumar's death. Moushumi who was in Calcutta for the shooting was game enough to participate in the shooting despite indisposition. She was also very recently involved in a freak accident while doing a Marathi film as guest artiste and had the sharp point of a crown piercing her eyelid.

Below: The Shankars, who have been successfully mingling the East with the West, have also been travelling abroad frequently to spread Indian culture around the globe in the past few years. As they said some time earlier in our cover story, they have been "living out of suitcases." **Ananda and Tanusree Shankar**, and their troupe of 29 members recently left on a cultural tour of African countries, sponsored by the Indian Council of Cultural Relations. The troupe will return to Calcutta by the end of March.





Above: Although she dances in the Mohini Attam style, too, **Anjana Banerjee** is really an expert of Bharata Natyam. Perfectly at ease in Bharata Natyam, she performed delightfully at Rabindra Sadan some days ago. Those who have been watching the development of Banerjee were happy to find that their hopes were not belied. Her arresting performance was followed by Suchitra Mitra and her Rabindrasangeet.



Left: **Suresh Dutta**, of the Calcutta Puppet Theatre, has been selected for the award of senior fellowship for a period of two years for the study of and research in Traditional Puppetry in Eastern India, specially the Rod Puppet of Bengal. The value of the fellowship from the government of India's ministry of education and culture, is Rs 1,000 per month. This award is given to outstanding artistes in the field of the performing, the literary and plastic arts. Earlier, Dutta has received a national award from the FIE Foundation of Maharashtra in 1975. Dutta is also a distinguished art director of the Bengali stage.

CALCUTTA / Tarapada Banerjee



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cali—ben : It's what some men look for in other men and all men look for in suitings.

cali—ben suitings

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Post Mortem

Irresistible

What a wonderful Colour Magazine you have been presenting us every week along with the Sunday TELEGRAPH. We used to read a popular English daily. One Sunday Dad bought the newly published TELEGRAPH and the free colour magazine. I was really surprised to have it. Since then we have changed over to THE TELEGRAPH.

The Colour Magazine is simply irresistible to me. It is extremely interesting and educative with all its exciting crime puzzles, comics and quizzes and other reading materials. The colour pictures of Dress Circle are matchless and informative. Congratulations for bringing out so lovely a magazine, so long unthinkable, for the Calcuttans.

As an ardent fan of THE TELEGRAPH, I receive the Colour Magazine every Sunday with extra excitement and surprise.

Please try to beautify the magazine further by highlighting Calcutta and her people in colour and if possible a full page Mandrake every week.
Gargi Banerjee,
Calcutta

Raga Hemant

I feel a little shocked upon reading Hemant Kumar's story (30 Jan). Shocked, not because I ever was one of his fans who does not often hear him sing these days, but because I find him 'frustrated' in spite of his having earned all the wealth and fame even a greater singer would not have. He is proud of the Hindi films he successfully participated in, as a playback singer, and bitter about the recent ones—though films have started getting identified as an art form only in the recent years in India. He banks on typical Bombay

films, and sighs. He defends Lata and Asha—both their music and monopoly.

Some days back I was greatly moved to hear him sing two of his best songs from a Bengali film, *Shap-machan*, lyrics of which were composed by Bimal Chandra Ghose, a poet, in a meeting held to remember the late Ghose. But, Hemant Kumar (rather Hemanta Mukhopadhyay, at least in this context) did not mention any of them in the interview. Maybe, because they did not fetch him enough money and fame compared to his Hindi film hits.

However, let Hemant Kumar compose the kind of music he would like to. May he take his present days gracefully enough and live long!
Krishna Guha,
Calcutta

One wonders why there was a note of sullenness in Hemant Kumar's recollections (30 Jan). It is not his glory that is fading out, but the spell that films enriched with his compositions once cast "over the nation." But even that may be ascribed to the changing tastes of the listeners.

The trouble with the present trend that has replaced the earlier one is that it lacks the spellbinding melody and has, therefore, a superficial appeal. The unforgettable compositions of Hemant Kumar and the ones of his like are, therefore, sure to stand the test of time.
Bapi Chakraborty,
Calcutta

In your Colour Magazine published on 30 Jan, the *Limelight* column—which was a profile on Hemant Kumar—was superficial and left me vexed and puzzled. I do not know why the interview or its near something was represented with the Bombay-trade name like Hemant Kumar instead of Hemanta Mukherjee—the name that is a household favourite.

Besides the omission of some vital points, the profile is certainly incomplete and not even superficially discussed. In the field of Bengali films to mention a few—*Baghini*, *Manihar*, *Phoolshwari*, *Rag Anurag*, *Proxy*, *Sansar Seemante* (best music director award '76!) he gifted his own voice and composed many melodious songs. That should definitely have been mentioned.

His glorious era is gone. He has left forever a memorable contribution in light music, but not in the name of Hemant Kumar but as Hemanta Mukherjee. I think the artiste himself thinks so.
Keshab Nath Kundu,
Howrah

The article on the eminent playback singer, Hemant Kumar, in THE TELEGRAPH Colour Magazine fascinated me. Many talented artistes from Bengal joined the film studios of Bombay. But we can be specially proud of him because of his attachment to Bengali songs in preference to others. He never thought of settling down in Bombay in quest of lucre. His deep toned but sweet voice conquered the hearts of not only the Indians but also a film producer of Britain who came to him for the beautiful tune *Pother kanti bhule* in *Marutirtha Hinglaj*.

Hemant's humanity as an artiste not known to many. When poet Sukanta was sick in bed Hemant Kumar literally begged on the streets to collect money for his sick friend. He never demanded huge sums from musical conference committees, unlike some of the artistes nowadays. One artiste connected with the Bombay film world demands a sum larger than his due. As a fan of Hemant, I would request the Indian government to award him a Padma Bhushan.
Tuhin Kumar Saha,
Hooghly

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The Telegraph

27 MARCH 1983

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Vasantotsava at Santiniketan is still celebrated as Gurudev wanted it to be. A peaceful welcome to the new season when culture and colour combine gracefully.
Rainbow.

Cover: Ahmed Ali

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PANORAMA / World Disabled Day (March 20)

INSENSITIVITY IN OUR MIDST

Disabled children went through their paces at Sisir Mancha, often with disastrous consequences. Need they have?

APPROPRIATE technology. This phrase has become clichéd in the world of technocrats and economic planners. How many persons, our so-called social welfare planners for instance, think in terms of appropriate expression for disabled children and adults? Should a blind boy be made to act on stage and trust his way in and out of microphones and his fellow actors (also blind)? Should a spastic be made to recite his lines in a situational comedy, a medium of expression which requires a voice over the P.A. system to repeat every dialogue he delivers?

Sadly enough, this lack of thinking and sensitivity was evident on World Disabled Day (March 20) at Sisir Mancha. The state government's department of social welfare had organised a prize distribution for outstanding performances by disabled persons, mostly deaf-mutes, blind persons, spastics and paraplegics, and was generous in awarding certificates and prizes. The latter half of the programme was a multibilled session when groups of children from various institutions for the handicapped presented dances, songs and skits. The initial part went off well enough - the governor, Mr B.D. Pande, arrived on the dot, the minister of social welfare, Mr Debanata Banerjee, gave a simple and frank speech and above all the recipients of the awards and prizes showed their delight in a very touching manner.

However, the second part of the evening was a disappointment. Sometimes one's spine tingled at the

near cruelty being imposed on the children on stage. But, to be fair to the organisers and the teachers from the various institutions, they had the best of intentions. The idea behind making disabled persons perform on stage is to make them express their joy, exuberance and their talents of which they have an abundance. One supposes, what is definitely not the idea behind making them perform is to convince their audience of able persons that they [the handicapped] are almost able to do the things that every normal person can do on stage.

Why then were the deaf students of Monobikash Kendra made to form a dance troupe and put across intricate steps on stage to the accompaniment of music? Or why were the children from the Spastic Society in Ballygunge made to come on stage in whatever fashion they best could and teeter on their crutches? One distinctly remembers a small girl falling off her crutch and the scene that followed.

(a) Girl falls and lands on floor. Smile is wiped off her face. (b) Audience gives an unanimous 'tch-tch' and feels very sorry for the girl and then all the other spastics on stage. (c) Distraught and frantic, teacher rushes on stage and tries to get her student back on her feet, cannot, and then props her up on the floor from where the skit continues. (e) Audience is relieved as danger has been averted and the 'poor helpless child' on stage, 'brave thing,' carries on with her lines. Content of 'the play is forgotten and all are concerned about the girl.

To be sure there were exceptions to this insensitivity. For instance, a group of boys from the Narendrapur Blind Boys' Academy put up an energetic and interesting percussive item, where the tabla and the mridangam combined very well. Here the boys were holding out on their own talent and whatever the criticism or praise that was expressed by the audience it was aimed at their talent (or lack of it).

This is the example that social welfare institutions should follow. For instance, deaf and dumb children are excellent mimers and their fluency in physical expression is a kind of raw artistic talent. Enough has been seen of the work of deaf and dumb children on stage in Calcutta and there should be a concerted effort to build it up. The Oral School on Short Street periodically puts up mime performances which people pay to see, just as they would pay to see a movie or a play. The National Theatre of the Deaf (NTSD) toured our country some time back and they presented comprehensive skits which left audiences spellbound. A very well-known local raconteur met them at a party and later told me that he felt speechless in front of those performers from the USA because they expressed themselves so fluently and creatively through their gestures. Surely this is the ideal that should be sought by similar institutions for the handicapped in our country.

Tarang Chaudhry

Photographs: Ashoke Chakravarty



An orchestra of blind boys shows its total absorption in the music



Last minute touching-up in the changing room



Blind children in a skit



Spastic children trying to get the message across in a short play



The governor, Mr B.D. Pande, congratulates a polio patient



A warm exchange of affection between two spastics

GUIDE / Applications to Overseas Colleges

PATHWAYS FOR THE AMBITIOUS

The how's, where's and when's of studying abroad

EVEN in the days of the British Raj, the ambitious, intelligent and academically brilliant among Indians had been clamouring for admission to universities in the UK and the USA. Rightly or wrongly, that craze has survived to the present day, and will perhaps continue unabated until Indian universities provide their students with the right degree of freedom, opportunity, modernisation and general appreciation of creativity that are valued so much in foreign schools.

Of the two, the admission process to colleges and universities in the USA is more sharply defined. You begin with making a list of colleges and universities that you would like to apply to. **The College Handbook** and other similar guide books which give you the addresses and other basic information (including courses offered and scholarship aid available, if any) about most colleges, are readily available for reference at the Regional Office of the **United States Educational Foundation in India (USEFI), 8, Short Street**. You may also, of course, have friends or relatives abroad who could draw up one such list for your benefit.

Two things must be borne in mind at this point. Firstly, to join a bachelor's degree course in the US you must have completed (10+2) years of formal education in India before actual enrollment. Similarly, applicants for a master's degree course should have had sixteen years of formal education in India (bachelor's degree plus one year of study for the master's degree) behind them before actual entry. Secondly, the application process should be begun more than one year in advance. If you plan to join a US college in Aug-Sept '84, then you should start applying now. In other words an aspirant for a bachelor's degree course (undergraduate study) should initiate the process in the early half of Class 12, while someone who wants to apply for a master's degree course (graduate study) should start applying immediately after his or her Part II exams.

With these points in mind, you should now pay careful attention to the following paragraphs. They are adapted from instructions prepared

under the directions of headmaster James W. Stern of New York city's excellent private institution, Columbia Grammar School.

Set aside a drawer at home specifically for college information, applications, etc. Keep all materials in folders. Set up a system so that you can easily find what you are looking for. If you are a serious applicant you will have to write and receive literally hundreds of letters, documents, and essays in the course of your application year.

Once you have made out your list of colleges, write an aerogramme to each of them asking for the foreign students' application materials. It is preferable to type out this letter. Use your own language, but cover the following points: (1) Your present qualification and/or level of education; (2) the date you plan to enter the institution (sessions usually start in Aug-Sept each year); (3) request for application form; (4) your name and mailing address. Address the letter to the admissions office, and keep it short and direct.

As soon as you receive your application materials, read the instructions carefully, paying particular attention to requirements for admission and admission-tests required. Before writing one single word, check whether you are requested to use your own handwriting. If not, it is better to use a typewriter. Judging from the criticisms of many admission officers, applicants are often not too careful about the neatness of their application. Admittedly, when a youngster's record is brilliant, it may not count very strongly against him when his application looks as though it were used to wipe a windshield. On the other hand, if he is an average student it will definitely have an effect on the admission department's overall evaluation of him. The prudent student will take no risks.

Each college or university will require your present high-school or undergraduate institution to complete forms called 'transcripts' or 'school-records'. These forms will ordinarily be sent to you, with the understanding that you turn them over to your institution after filling in your name and address. After completion, your prin-

cipal or headmaster is expected to post the form directly to the university.

Most colleges will also send you forms to be filled in by teachers who have taught you or know you well. It is left to you to select the teachers whose recommendation you want. This form too is to be sent directly to the concerned admissions office by the teacher.

It is your responsibility to take the proper admission tests at the proper time for the colleges or universities you are applying to. For under graduate study, the general Scholastic Aptitude Test (SAT) and three Achievement tests (ACH) in three chosen subjects are essential. A graduate study applicant will require the Graduate Records Examination (GRE) and/or the Graduate Management Admission Test (GMAT). All these tests are administered (under the Education Testing Service) at different centres in India. Details (including registration forms) may be had from the USEFI office mentioned earlier. You may also write directly to **College Board ATP, Box 592, Princeton NJ 08541, USA** (for SAT & ACH) or **Education Testing Service (GRE), Box 955, Princeton NJ 08541, USA** (for GRE), asking for an information bulletin and registration form. If you are a management applicant, the address is **Graduate Management Admission Test, Education Testing Service, Box 966-R, Princeton NJ 08541, USA** (for GMAT bulletin).

Information regarding the tests required for you will also be available from the 'Instructions to Applicants' that the colleges will send you. In addition to the above, Indians will have to prove their efficiency in English through the Test Of English as a Foreign Language (TOEFL). Again, you will get all materials from USEFI, or you may ask for a bulletin (overseas edition) from **TOEFL, Box 899, Princeton NJ 08541, USA**.

The scores you obtain in each of these tests are to be reported directly by the examining body to the colleges or universities you designate on your registration form. Reports to three such destinations will be sent free of cost. Additional reports will require a small fee.

If you require financial assistance from the institution in order to attend, your introductory letter must include a request for the Foreign Students' Financial Aid application form. Some universities provide full financial aid (including personal expenses) while others may only provide for the tuition fee. Generally, most scholarships are based on need. The decision to offer admission is usually independent of the financial need of the applicant.

It is important to remember that the admission process is not mechanical. The authorities of Vassar College (64% of whose admitted students last year ranked within the top ten of their secondary school classes) explain: "We will try to find out as much as we can about you and study it carefully. The application is your chance to make a case for yourself. So don't be too modest. Feel free to send supplementary materials. There is no substitute for evidence. What we really want to know is what you have DONE. This is the best indicator of how well you are likely to do at Vassar."

So much for the USA. The application process to universities in the UK is remarkably similar. You begin by writing directly to the universities concerned, stating your qualification and/or present level of education. You should also mention in the letter what courses you are interested in, and when you would like to enroll. You should get a reply indicating whether there is a possibility of admission to that university, and if so, how.

A list of universities (including their addresses) will be available from the Educational Enquiries desk at the **British Council Library, 5, Shakespeare Sarani**. Also available on request at this desk is a volume titled *Higher Education in the United Kingdom 1982-84*, which is an excellent handbook of varied information for foreign students and their advisers.

Having prepared your list, you need to know the entrance requirements and courses offered. The *Compendium of University Entrance Requirements for First Degree Courses in the UK* (also available at the B.C. Library) should prove invaluable in this regard. Most universities in the UK require that you pass a certain number of GCE (General Certificate of Education) 'O' level and 'A' level exams before seeking admission. In addition to this general requirement there are some specific 'O' or 'A' levels required for some courses. The *Compendium* gives detailed information on the requirements of each course in each university. If this is inadequate, you may write directly to



The BCL: providing basic information for studying in the UK

the registrar of the concerned university.

The British Council offices in Delhi, Bombay, Madras and Calcutta act as centres for these exams. Delhi and Calcutta centres do not administer those subjects which require practical or laboratory work; Madras and Bombay hold all 'O' and 'A' level exams. There are no pre-requisite qualifications for a candidate to sit for these exams, nor is there an age bar. However, all Indian nationals must seek written permission from the Government of India to sit for the exam. Applications for permission must be made to: **Assistant Education Adviser, Department of Education, Ministry of Education and Culture, Government of India, Shastri Bhavan, New Delhi 110001**. It is perhaps needless to say that the permission will not be easily given.

Chiefly due to the difficulty faced by Indians in obtaining permission to take GCE exams, many universities in the UK recommend that you complete your bachelor's degree course in India before seeking entry into that university. Admission, in this case, is based absolutely on performance in the degree exam, combined with other references which the university might want furnished. This is especially so for medical students, for whom the MBBS degree is a pre-requisite. In fact, medical schools often advise the candidate to complete the M.S. degree in India before seeking admission.

Students who do not take the 'O' or 'A' level exams may be required to sit

for a Test of English Language Ability administered by the British Council. Otherwise, they may have to prove their ability in English through PLAB (Professional and Linguistics Assessment Board) exams after arrival in London.

Doctors going for post-graduate study will find it useful to contact the **Medical Adviser, National Advice Centre, 7 Marylebone Road, Park Crescent, London NW1 5HA**, for further information and guidance. When writing, the doctor should be as specific as he can with his questions as it will not be possible for NAC to supply complete information about all post-graduate training.

A number of British Council scholarships are normally advertised in the national press in December each year. Prospective candidates should apply to the **Assistant Educational Adviser, External Scholarships Division, Dept Of Education** (at the address mentioned earlier) for application forms at about that time. In addition, the universities often provide their own scholarships to those who are eligible.

To sum up, we must assert that no fixed rule applies for admission to universities abroad: no qualification (however brilliant) is a surety of admission, and there is hardly a pre-requisite that may not be waived. It all depends on the reaction of the Admissions Department to the individual case in hand. So if you have the vim and gusto, go ahead—and GOOD LUCK!

Ananda Roop Ganguly

LIMELIGHT / Achipur

THE TOMB OF THE UNKNOWN CHINAMAN

Till recently, one of the few lasting customs among the Chinese settled in India was to visit this tomb during this time of the year

FIFTEEN miles downstream from Calcutta on the left bank of the Hooghly, at a village called Achipur stands a sparkling red tomb, with an uncommon shape and a little-known tale. Its brightness cannot fail to attract all and sundry who choose to glide along this lazy stretch of the river a few miles before it flows out to the sea. Its horse-shoe architecture, with the two ends inclining downwards, is supposedly characteristic of Chinese cemeteries. The waves of the river lap dangerously close to the tomb, and had it not been for the embankment built recently by some thoughtful Chinese gentlemen, the tomb of the first Chinaman to set foot on the shores of Bengal, or for that matter, India, would have been lost to the muddy Hooghly. The first Chinaman, in modern times, that is.

Till very recently, groups of enthusiastic Chinese families would descend near the tomb in gaily decked steamers, playing their musical instruments and clapping their hands to the beat and rhythm of Chinese folk songs. And they came at this time of the year, for it was, and remains, one of the few lasting customs among the Chinese settled in India to visit this tomb and the Chinese temple a mile away, between mid-February and mid-March. The fireworks, crackers and dragon dances that announce the Chinese New Year around the middle of February, are followed invariably by a visit to the grave of the old man, variously called as Yong Achee, Yong Atchew, Yong Ta Cheu or Tong Achew. Yong Atchew Chinese, as he signed his letters, was the first recorded Chinese to have settled in India some time between 1780 and 1783. Itinerant tradesmen, peripatetic monks and scholars and curious tourists have come from China to India at periodic intervals, mainly along the tedious land routes, and have also gone back. But Atchew came to settle here, and his mortal remains lie somewhere below the bright red

horse-shoe tomb on the banks of the Hooghly.

History is not clear on many a point surrounding this mysterious Chinaman who came to live and die in this alien land. In fact, had it not been for his correspondence with Governor General Warren Hastings, faithfully preserved according to the commendable Mahafez-Khana practice of the bureaucracy of British India, the real "Achi" of Achipur would have faded into the mists of time.

It would appear that Yong Atchew Chinese visited India, as a trader and a man of the world, at least a couple of times before opting to stake his fortune here. India, if one chooses to recall the history of the 1780s, was the India of the three British Presidencies of Calcutta, Madras and Bombay and countless bickering Kingdoms. Less than a century ago, an Englishman, Job Charnock, had founded a settlement on the marshy left bank of the Hooghly and though the city was bustling with life, mainly around the Great Tank and a few furlongs to its north, it was nowhere near the "First City of the British Empire"

that it was destined to become. Europeans and Indians of different muluks and languages rubbed shoulders with Eurasians, Armenians, Jews and the odd Persian or Pathan. But no Chinaman roamed the streets freely, except for a few 'Macao ship deserters' and as the world knows, ship deserters were certainly not heroes in a settlement based on maritime mercantilism.

The Company had just about secured its coveted 'Diwani' rights and had not yet consolidated its grip over the Indian affairs when this Chinaman appeared on the scene in the late 1770s. He seems to have struck off particularly well with the Hon'ble Company, especially with its colourful Governor General, to be writing the sort of familiar letters that he did. It becomes apparent that Hastings gave, or caused to be given, to Atchew a grant of land in and around the village that was to bear the latter's name. Atchew, on his part shipped across 110 of his countrymen to found the first Chinese colony in these parts. Atchew mentions this figure in a letter to the Hon'ble G.G. in February 1782, and after swearing absolute loyalty and



The red horse-shoe tomb

everlasting gratitude to his benefactor, mentions with considerable delight: "Your Honour will, I daresay, be pleased to hear, what gives me infinite pleasure to tell, that this climate is by no means unfavourable to a Chinese institution having only lost two men and of the 110 I brought with me." The survival rate of the Chinese settlers is sure to have gladdened the hearts of their protectors, worried as they were about the abnormally high percentage of mortality amongst the first few generations of English colonists in India, especially in the inhospitable climes of the Gangetic delta.

'Thong Yen' or 'Sugar Plantation' is the name by which Achipur is called by the Chinese, even till today. And they are absolutely correct. For it was a sugar plantation, along with sugar mills, whereby Yong Atchew commenced his enterprise in India. Records say that he had a full 2000 maunds of sugar ready for sale in April 1782. Fermented sugar was distilled into arrack, and given the ageless popularity of the liquid that cheers; it is not difficult to presume that the sale of spirits earned a tidy sum for the businesslike Chinaman.

But neither his trader's instincts nor his powerful English friends (who issued proclamations in his favour) could avert his financial disaster. His enterprise was plagued with a chronic paucity of funds, for which he appealed to Hastings with nagging regularity. In one of his last letters, Yong Atchew mournfully mentions that unless his Chinese labourers could remit some money

home, not only would they and their families suffer, but so also would the reputation of the first Chinese venture in India. This would mean that no more Chinese might migrate to this infant colony.

In the same letter, Mr Atchew is quick to add that, if the Company is generous to him with a loan, he could "pledge to bring artificers (craftsmen) of all kinds by the returning ships next season, and the manufacturers of China are too well known and too generally esteemed in this settlement to need any comment on the advantages attending such acquisition." "I am very willing," continued the Chinaman, "to give my Bond for such sum as you (the Company) may be pleased to advance me, and have not a doubt but I shall be able to in the course of a very few years not only to repay that but accumulate a fortune equal to my wishes."

Though the loan came and the Bond went into the custody of John Company's safes, Atchew's fortune never became equal to his wishes. In a letter dated 8 December 1783, from the Company's Attorney, it appeared that the Company applied to the executor of Yong Atchew for the payment of the Bond from the deceased to the Hon'ble Company. The enterprising Chairman must have expired a little earlier, that is, exactly 200 years ago. A few years later, an advertisement appeared for the sale of the estate of "Atchepore, situated about 6 miles below Budge Budge, with all the buildings, stills, sugar mills and other fixtures." The estate was proclaimed to consist of

650 bighas held by pottah from the Burdwan Raj and paying rent of Rs 45 per annum.

But the Chinese settlement of Yong Atchew in India did not flounder or wither away with the demise of its founder. The few score Chinese "indentured labourers" moved to Calcutta and joined their countrymen, most of whom were either "Macao ship deserters" or escapees from Atchew's farm (against whom the Board at Calcutta issued threatening notices in Atchew's lifetime). Skillful craftsmen and hardy labourers that they were, they survived and prospered in the metropolis, attracting thereby more and more Chinese over the years.

Oriental culture tends to weave legends that bind together historical facts with purposeful fiction: it spreads the net to captivate customs and traditions in so mystical a manner that it becomes impossible to distinguish the strands, or separate the different plaits of religious rituals, social practices, communal necessities and socio-economic realities. Such a tangled web binds the legend of Yong Atchew and his Achipur in the minds and hearts of the Chinese community in India.

On all the Sundays that fall in the first month of the Chinese calendar (i.e. the last two Sundays of February and the first two Sundays of March), streams of Chinese—whatever might be the province of their origin or whichever be the religious faith to which they belong—flock to the grave of Yong Atchew and to the Chinese temple at Achipur. The annual pilgrimage to their "Thong Yen" brings the Chinese together and reminds them of the man who brought most of their ancestors to this part of the world.

Long excursions—by boats and launches have steadily given way to shorter and quicker drives by cars, jeeps, vans and buses. As the temple comes first on the motorable route, the groups normally halt here before proceeding to the tomb. The freshly painted exterior of this tiny shrine and its satisfactory maintenance belies its relative antiquity. It is said that Yong Atchew and his bonded countrymen used the cool shade of the banyan tree, under which the temple is situated, to meditate and offer their daily prayers. Even if one were to believe that Atchew did not construct this edifice—though one may find it difficult to accept this, for Atchew did build quite a few



A feast for the eyes

houses, mills, wells and the like in and around Achipur—the temple could easily claim to be almost two centuries old. Visitors often tend to be misled by the comparable modernity of the later additions to the original temple, for it is certain that the beams and bars of these annexes are of more recent manufacture.

The temple has a small courtyard with surrounding walls and is approached by a low ornate entrance. The exquisite Chinese laver described by L.S.S. O'Malley 70 years ago is probably the sand-trough that I saw, exquisite enough all right, but put to more profane and practical uses rather than ceremonial ablutions that is, for stubbing out the last burning ends of candles, joss-sticks and matches, for Chinese rituals are marked with heavy doses of luminosity and fragrance. 'Siang', the Chinese essence and joss-sticks, ranging from the little 'Sai Chi Heng' to the bigger 'Tai Chi Hengs,' are lit in such abundance that it becomes impossible for the devotees to penetrate the thick curtain of smoke and approach the idol after the first couple of hours of worship. For such occasions, the Chinese prefer the red candles with stands and holders, called 'Lap Chok.'

Offerings made on the long tables spread out in the covered porch in front of the idol, consist mainly of rice, eggs, fruits, buns and sweets. The typically Chinese 'Pain' cakes and fries called 'Chian Toi' are placed beside boiled chicken and condiments. But it is 'Sau Chu,' the whole pig, large as well as the suckling, faithfully roasted upto its curly tail and decoratively served to the Gods on the ornamental tray, that takes the pride of place. The local villagers possibly do not look upon this offering with equal piety, which explains why the Chinese devotees obtain this requirement from their compatriots' restaurants in Calcutta rather than lighting their own ovens near the temple.

The Chinese, many of whom no longer believe in the religions of their forefathers, approach the business of propitiating the Goddess of the Earth, 'Thu Ti,' in a brisk, practical manner. After spreading their varied offerings on the tables for the Gods and their kinsmen to see, they light their joss-sticks, red candles and incense and bow their heads to the Almighty. They kneel before the image and pick up the cylindrical bamboo 'fortune boxes'

(Aatheus), stuffed with a score of thin bamboo 'fortune strips.' They rattle the hollow bamboo cylinders fondly, patiently and delicately until the destined 'fortune strip' pops out. The strips have Chinese characters painted on their flat polished sides and a dash of colour, too. With visible trepidation, or with amusement and curiosity, the Chinese take up the single strips to the priest sitting on the verandah across the courtyard where he exchanges his fortune strip for a bright red 'fortune card' with shiny gold characters. A small down payment is taken by the priest first, before handing over the message of Lady Luck, which may not always rise to the seeker's expectations.

After pocketing his 'fortune card,' with a smile or a frown, the Chinese moves around the small courtyard, paying homage to the memory of his



The tomb from the outside

departed ancestors and meditating for a few moments in the small but clean prayer rooms built along the enclosing walls. The faded inscriptions on the blackened bronze tablets are hardly decipherable and a couple of ornamental bowls and urns with curious figurines complete the decor. The Gee Hing Church and Club of Chinatown, Calcutta, seems to be taking its maintenance functions quite seriously.

The trunk of the banyan tree is bound by a circular construction as is common in most religious shrines in India. Legends speak of this tree under which Yong Atchew sat with his Indian Muslim wife, Peri Bibi. The local Mohamadans have conflicting stories about their Achee Saab and Peri Bibi, but the memory of the couple appears fresh and quite alive, even till today.

I was shown a simple low mound, amidst a bamboo thicket, as the grave of Peri Bibi, but here again, the Chinese versions and local lore do not agree. Some knowledgeable Chinese claim that the site marks the mass grave of scores of Chinamen who, they claim, were slaughtered by the local populace shortly after Atchew's death. History does not record this claim, and I moved away with a lighter conscience.

Conflicts abound in the versions offered by the Chinese themselves. While some claimed that the pilgrimage was mainly to the first Chinese Temple in the first month of their New Year, others claimed it was a visit to the 'Mri' (grave) of Atchew to seek his benediction. One group declared that their rituals centred around the festival of the Goddess of the Earth, 'Thu Ti,' while another band insisted that it was for the 'Hong Joung Aan,' the Feast Day. Both groups, however, agreed that the Big Day was on the second day of the second month of the Chinese calendar (on the 16th of February, this year), but as most Chinese are busy on week days, they prefer to bring their families on this excursion on the preceding Sundays, when the sun is more merciful.

A curious incident is possibly worth mention. Yong Atchew, who was of 'Fukinese' origin is said to have introduced tea (which the Fukinese called Tei) to the English lords. His Cantonese labourers sipped the same beverage and passed it on to the native Indians. As the latter groups of Chinese called it 'Chhay' (the Cantonese name) the Indians named the same drink 'Chay', which the English would insist on referring to as 'Tea.' Signs of class conflict—all over a tea cup.

While Atchew sips 'Tei' with his honourable ancestors in heaven, his descendants do not seem to have done too badly on this portion of the earth. Their tanneries and shoe shops, their dentistry clinics and restaurants, their furniture stores and laundries are a permanent and an inseparable part of Calcutta's life. For the thousands of Calcuttans who dream of Chow Mein and Chop Suey, Crab Foo Yong and Pork Mel Foon; for those who must have a pair of Chinatown shoes before the pujas, the memory of Yong Atchew Chinaman will find a permanent fond niche in their hearts.

Jawhar Sircar

Photographs: Ahmed Ali

TALKING SHOP / The City

THE GOVERNMENT AND GOD

Visitors to Calcutta have always been hit by a sense of regret. But, lately, this city of 'revolutionaries' has evoked only a sense of total despair



Confusion confounded

I can never go home to Calcutta without a feeling of regret. Regret, not because Calcutta was ever beautiful, its roads clean and trees blooming, but because everytime I visit Calcutta, its chaos, heat and dust make me feel as if I have been hit by a bean-bag.

In memory it is only the friends I think of in Calcutta against some romantic backdrop of Victoria Memorial or Alipore. The horror of power cuts and having to climb seven floors to see a friend, the perpetually dug-up Chowringhee with dilapidated trams slowly dragging their weight, the confusions at Howrah via the maddening fringes of Burrâ Bazar, are all forgotten and I go around telling Bengalis I meet around the world, 'I love Calcutta.'

But everytime I visit Calcutta now, I am not so sure I like Calcutta. How can any sane person put up with five hours of power cut in a day and accept it as a fact of life, sitting in the balcony—i

you have a balcony, that is—a good part of the evening in the dark, thinking of your past, future or whatever? Nor can I understand why I must shudder everytime I think of visiting someone on the 12th floor or wonder what their 'load shedding' schedule is—at least we are getting methodical in our madness. And all this in the 20th century, after Edison first lit up the streets of New York.

And it hurts everytime we drive, not even walk, past Chowringhee. Whatever the time of the day, there is a traffic jam and it takes at least 15 minutes to cover a half-mile stretch. But then what do you expect, when you try to accommodate six-lane traffic on a road that cannot take more than two lanes.

There seem to be no rules of driving here, and our own driver has driven over a curb to get to the other side of Dalhousie Square during peak hours traffic. At another time I have seen a driver get off the car, put aside a 'No

right turn' and coolly take a right turn. Most of these times the police were not looking, but even if they were, I am sure they would have been overcome by the sheer insolence of the act to do anything.

To add to the confusion on the roads are the minibuses, speeding at break-neck pace, with the conductor shouting, 'Behala, Behala' and beating the hell out of the bus by banging on its sides, and the nondescript 'private' buses, with people hanging out of every available space of the bus and which are always willing to accommodate a few more. Now I hear they are going to introduce autorickshaws in Calcutta.

I hope I heard wrong. Communications is bad in India, I agree. But nowhere is it worse than in Calcutta. Sometimes it is easier to get someone on the STD than someone who lives in Jodhpur Park and more often than not, cross connections provide enough entertainment for an evening. And I think it

is easier to contact Bangalore airport or station from Calcutta than to try and get information out of Howrah station or the airport.

But what is saddest of all is the degradation of human life in Calcutta. Surely life is worth more than hanging out from the footboard of a bus, or having a bath from a broken sewage pipe on the road or having to eat murr for lunch, every day for 47 years? Or maybe it isn't when you think of all the people pushing and poking you at 5 pm on Lindsay Street.

For the last five years, everybody has been saying, Calcutta will die, all the industries will close, etc. But despite everything people continue to live here and continue to say, 'What can we do, it's the government, it's the Marwaris, it's God.' And people in Calcutta are supposed to be the revolutionaries. Not me. Besides, I live in Bangalore.

Ratna Rao Shekar

7 DAYS

S	M	T	W	T	F	S
27	28	29	30	31	1	2

The briefings given below are accurate at the time of going to press

HINDI FILMS

NEW RELEASES

Maan Gaye Ustad: (R A Kidwai Road, 244822), Grace (M. G Road: 341544), Ganesh (Upper Chipur Road, 332250).

Starring Ashok Kumar, Hema Malini, Amjad Khan, Pran, Shashi Kapoor

Nastik: New Cinema (Lenin Sarani, 235819), Orient (Bentnck Street, 231917), Naaz (Lower Chitpur Road: 262773), Liberty (Chittaranjan Avenue, 553046), Mitra (Bidhan Sarani, 551133)

Starring Amitabh Bachchan, Hema Malini, Pran and Amjad Khan.

REGULAR SHOWS

Disco Dancer: Priya

(Rashbehari Avenue, 464440)—12, 2.30, 5.30, 8.30.

In the wake of *Star*, comes another disco film which falls more or less in the same category of failure. The music is senseless—except the theme song:

Mithun Chakraborty plays a precocious brat who sings on the streets with his uncle (played by Rajesh Khanna) and is charged for the robbery of a rich man's daughter's guitar. His mother, being a mother, takes the rap and goes to jail.

Later the brat grows up and becomes the greatest disco dancer in the world, naturally. The mother, in graceful white follows her son wherever he goes and dies of an electric shock in an attempt to save her son. While friend Om Puri becomes his manager and helps him to rise to the top, his arch rival is busy bedding Kalpana Iyer and plummets from stardom.

The daughter of the rich man, who is now Kim, dates Mithun openly and wants to marry him. And everything ends in a glitter of psychedelic

lights and pelvic thrust

Masoom: Metro (Chowringhee Road: 233541)—2.45, 5.45, 8.30, Sree (Bidhan Sarani: 551515), Ujjala (Rusa Road: 478666)—noon.

An adapted version of Erich Segal's *Man, Woman and Child*, this film is one of the most talked about this year. Directed by Shekhar Kapur, his first attempt has come out with flying colours.

Indu Malhotra (Shabana) is a very happy and contented woman, and her husband, D.K. Malhotra (Naseeruddin) is a loving man. They have two lovely children, the husband is a successful architect and provides well for the family. In short, everything is going super for the family.

Indu watches other marriages around her, not so many beos of roses and watches many of them breaking to pieces. She observes her friends go through the agonies and turmoils of a broken marriage. She feels reassured that her marriage is unbreakable.

Then, one day a telegram that shatters her happy little world arrives. Alter their mar-

riage, another woman (Supriya Pathak) had entered her husband's life. The woman is now dead, but she has left behind the legacy of their affair, a child, Rahul (Jugal Hansraj) by D.K. Malhotra.

But this son's existence is unknown to DK, a son who now becomes his responsibility. Indu is enraged though this was the first and only time, it was only a two-day affair, and DK never saw the woman again. What matters to her is more psychological: her illusions about the sanctity of marriage have been shattered. Her faith and trust have been undermined.

And then, one day, the living proof of her husband's infidelity comes home to Indu, a child obviously in need of love, home and family. And this child could also destroy the home and the family.

Nikaah: Paradise (Bentnck Street, 235442), Gem (Acharya J.C. Bose Road: 249828) Krishna (T.C. Duttal Street, 344262)

In the type of role that Meena Kumari, Nutan and Nanda tried and succeeded in before her, newcomer Salma Agha goes through the gamut of trials and tribulations that the *Bharatiya naari* has to.

Tossed between two headstrong and selfish men, the lady is a damsel in distress. Married to Deepak Parashar, she finds her husband turning into a workaholic and even his honeymoon cannot stop him from going out to work. Neglect turns her into a poetess and she falls back on the emotional support that her ex-lover, Raj Babbar, offers her. Babbar is also tapped to get her poems published. Her tension-ridden marriage ends in divorce and after some hesitation, she marries the ex-lover. But the second marriage gives her a second round of acid tests.

B.R. Chopra directs with aplomb.

Prem Rog: Roxy (Chowringhee Place: 234138) Darpana (Bidhan Sarani: 552040)—3 shows.

The nemesis of hypocrisy in matters of the heart, Raj Kapoor, has returned to the apex of filmdom with this movie. He presents a withering assault on outdated and con-



Deepak Parasher and Salma Agha in 'Nikaah'

stricting social customs and taboos.

Deodhar (Rishi Kapoor), a young social reformer, who is as ready to pick up a cause as he is to pick up a microphone and deliver a speech, wants to marry a young widow (played by Padmini Kolhapure).

However, the monolith of a 2,000 year-old Hindu society stands in his way (Remember the germinal works enshrined in Manusmriti?). Fortunately, Deodhar ultimately has his way and gets the girl he loves.

The cast in the box office hit includes Rishi, Padmini, Shammi Kapoor, Kulbhushan Kharbanda, Nanda, Tanuja and Raza Murad.

Samraat: Opera (Lenin Sarani), Grace (MG Road; 341544), Utara (Bidhan Sarani; 552200), Ujjala (Russa Road, 478666)

Samraat is a tale of a sunken ship carrying a load of contraband gold belonging to a smuggler king. What follows is mainly the struggles to recover the same.

Two pairs of superstars plunge headlong into the recovery game and through the confusion it emerges that the two male superstars are friends. Both are deep sea divers and totally devoted to each other. The two, played by Dharmendra and Jeetendra, are employed by a poorly disguised (in male attire) Zeenat Aman who instructs them to recover some important information and thereby restore the good name of her father, who was the captain of the ship called *Samraat*. Her father had been implicated by the villain, (Amjad Khan).

Jeetendra soon sees through Zeenat's disguise to discover a woman beneath it all (what else) and promptly falls in love with her. Dharmendra, a misogynist, refuses to toe the Hema Malini line (though, eventually, like all good heroes, he does). Parts of the film have been shot underwater, but the amateur handling is a great disappointment especially to those looking at a remake of *Jaws*.

Taaqat: Elite (S.N. Banerjee Road, 241383)—4 shows.

With Phoolan Devi in the limelight, this first production of Raakhee (along with co-producer Raj Grover), is at least timely. It is also directed by Narinder Bedi who died prematurely recently. Raakhee plays the female bandit in this rather long film. And it has its share of thrills, gun fights, rape scenes, and an impressive star cast. It also denounces

bride burning somewhere along the way, and makes Pran a dacoit king in the process.

The hero (Vinod Khanna) seems to be the only one in the film with noble ideas (naturally, he is the police officer). But conscience and commitment to duty are in no way an impediment to wooing the gorgeous gunmoll. He also shows a soft spot for Parveen Babi—in a very 'honourable' way—when wife Raakhee deserts him for a better cause: revenge.

This is one film which begins with a bang—and ends with another, not to speak of many more bangs all over the film.

Ustad! Ustad Se: Crown (R.A. Kidwai Road; 244822).

If you think we are done with the separated-in-childhood stories, you are mistaken. Here's another, complete with all cliches, served with yesterday's lettuce leaves and everything else cold.

A he-man and his effeminate companion masquerade as smart crooks and a heroine wanders about aimlessly with a lovelorn song on her full lips. Presenting: Mithun Chakraborty, Vinod Mehra and Ranjeeta. In their teens, Ranjeeta and Mithun loved each other; Mehra too loves her, but his love is unrequited. Natural calamity throws the two males apart and, years later, they

meet as rival smalltime crooks.

They soon become friends and running from the law. Mehra comes across Ranjeeta. In an attempt to win her affection he introduces himself as the grownup Mithun. Later, he realises that Mithun is none other than his crook friend. Remorse and sacrifice become the better part of mooning Yawn.

Vidhaata: Majestic (R.A. Kidwai Road, 242266), Basusree (S.P. Mukherjee Road; 478808), Bina Bidhan (Sarani; 341522)—1, 2, 15, 5, 30, 8, 45.

Taking a bow to national integration, the film portrays two locomotive engine drivers who are the best of friends despite belonging to different faiths. Shammi Kapoor plays a believer in Destiny and Dilip Kumar is a man of action.

Dilip Kumar decides to abandon the life of the tracks and takes to the world of shadows, thereby writing his own destiny and creating an empire of wealth for his only grandson, Sunjay Dutt.

But to keep the truth from him, Dilip sends him many miles away to grow up in hardship and poverty under the guidance of Sanjeev Kumar who, of course, teaches him the good things of life.

When he returns to the

world of wealth, the strapping young man prefers to live among the poor and falls in love with a poor girl, Padmini Kolhapure. This leads to a point of conflict Sanjeev and Dilip, and the former quits home.

All this distresses Sunjay Dutt. Soon, Sanjeev dies and Sunjay finds out the truth about Dilip's wealth. Moved to action, Sunjay begins to investigate and is faced with cruel reality. A mighty confrontation takes place amidst much high drama.

BENGALI FILMS

NEW RELEASES

Chhoto Maa: Radha (Bidhan Sarani, 553045)—2, 30, 8, 30, Purna (S. P. Mukherjee Road, 474567) 3, 5, 45, 8, 30.
Asltater Daya (A): Rupban (Bidhan Sarani, 553413, Aruna (M. G. Road; 359561), Bharati (S. P. Mukherjee Road, 474686)—3, 6, 8, 45

REGULAR SHOWS

Robi Shome: Sree (Bidhan Sarani, 551515)—3, 6, 8, 30

With possibilities of becoming a trendsetter in intelligent though simple entertainment



Zeenat Aman and Jeetendra clinch the issue in 'Samraat'



Sumanta Roy and Alpana Goswami in 'Aallatar Daya'

the film is however let off the leash by the late director Bhaskar Chowdhury. In this, his first (and last) venture. Chowdhury had done a bloodless coup by signing on Moon Moon for the first time, but did not live to see the release of his film.

In a somewhat unusual attempt at comedy, there are smart touches of the absurd, the satirical and some dollops of slapstick. Deepankar De playing the title role, has a massive crush on a celluloid goddess, played by Moon Moon Sen. In a hall in Bhubaneswar, the hero throws himself into a brawl during the screening of one of her films.

He comes over to Calcutta in order to preempt his marriage and also in search of his beloved. Soon, a broken tooth comes to his rescue. He lands up in the dentist's chair and destiny brings him face to face with his dreamgirl whom he saves from a rape with clumsy chivalry. He gets into the uniform of a police officer, another patient, and is later unable to explain anything on account of his tooth surgery.

Several chases are incorporated into the story and the final chase culminates with the pair reuniting at the screen goddess' apartment.

FOREIGN FILMS

Angi Vera (A): Radha (Bidhan Sarani; 553045)—noon.

This Hungarian film (with

English subtitles), is a deceptively humble film. The story is set in 1948 and deals with the systematic dehumanisation of the Hungarian people by the new regime. But it successfully avoids the pitfalls of counter propaganda.

The intensely human story is individualised through the eyes of an 18 years-old girl (Veronica Papp) who is illiterate and politically naive and is searching for an identity in a changing environment, but never quite able to grasp it. She eventually succeeds but pays a price for it. This complex theme turns out to be an indictment of the Soviet system which set out to crush every aspect of human emotions in Hungary. The tone remains gentle and soft though with a core of steel.

Carry On Matron (A): Tiger (Chowringhee Road; 235977).

Starring Sidney James, Kenneth Williams, Joan Sims and Barbara Windsor.

Thunderball (A): Lighthouse (Humayun Place; 231402).

THEATRE

BENGALI

27, 29, 31 March: 3, 6.30 pm. **Aghatan:** Rangana (153/2A, Acharya Prafulla Chandre Road; 556846).

Written by Biru Mukherjee, the play has been directed by

Gyanesh Mukherjee, and the star attraction is the versatile actor Anup Kumar.

Baghini: Minerva Theatre (6 & 6/1 Beadon Street; 554489).

Written and directed by Samir Majumdar and adapted from Samaresh Basu's story

Samadhan: Star (79/3/4 Bidhan Sarani, 551139/4077)

Ranjitmal Kankaria directs while Mahendra Gupta acts in the social drama.

Sreeman Sreemati: Pratap Manch (Acharya Prafulla Chandra Road).

Directed and acted by Gyanesh Mukherjee, with leading artists Nilima Das, Soma and Basabi Nandy. A Chaturmukh presentation.

Sreemati Bhayankari: Bijon Theatre (5A R.R. Kishen Street; 558402).

A Theatre Unit production, in which the star attraction is the famous comedian Rabi Ghose, who acts as well as directs.

TV

CALCUTTA

The programme schedule was not available from the Doordarshan Kendra at the time of going to press, so we are unable to supply the necessary information.

DHAKA

27 March

5.45 pm: Film: *Worzel Gummidge*.

9.05: Film: *Hart to Hart*.

Second Channel

5.32 pm: Sports programme: Athletics.

6.35: Film: *Lille*.

7.55: Film: *Cesar's World*.

28 March

5.20 pm: Children's programmes: (a) *Amra Notun*. (b) *Shishu Mela*.

6.05: Film: *Get Smart*

9.05: Film: *Trapper John MD/General Hospital*.

Second Channel

5.32 pm: Film: *Management*.

6.35: Film: *Project UFO*.

7.55: Film: *Electric Company*.

29 March

5.45 pm: Film: *Life On Earth*.

10.00: Film: *Kojak*.

Second Channel

5.32 pm: Film: *The Art As A Hobby*

6.35: Sports programme.

30 March

5.40 pm: Cartoon: *Mighty Man And Yukk*.

9.05: Film: *The Fall Guy/Charlie's Angels*.

Second Channel

5.32 pm: Film: *Charlie Chaplin*.

6.35: Film: *The Waltons*.

7.55: Film: *You Asked For It*.

31 March

5.30 pm: Film: *Sesame Street*

10.00: Film: *Dallas*.

Second Channel

5.32 pm: Film: *Ali Anc The Camel/Magnificent Six And Half*

6.35: Film: *Ten Speed And Brown Shoe*.

7.55: Film: *Muppet Show*.

TRAVEL

PLANES

Calcutta—Bangkok—Hong Kong—Tokyo: Calcutta departure, AI316 (2*) at 2210 hours; Calcutta arrival AI307 (3) at 2340.

Calcutta—Bangkok: Calcutta departures, TG312 (1, 3, 6) at 1345; Calcutta arrivals, TG311 (1, 3, 6) at 0900.

Calcutta—Karachi—Copenhagen: Calcutta departure SK976 (4, 7) at 0830. Calcutta arrival SK975 (4, 7) at 0710.

Calcutta—London—New York: Calcutta departure, AI103 (2) at 0030.

Calcutta—London: Calcutta departure, BA144 (2, 5) at 2125. Calcutta arrival BA145 (2, 5) at 1325.

Calcutta—Kathmandu: Calcutta departure TG 311 (1, 3, 6); 0945; Calcutta arrival TG 312

(1, 3, 6) 1300

Calcutta-Delhi: Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 264 (daily) at 2205, IC 401 (daily) at 1040

Calcutta-Bombay: Departures, IC 176 (daily) at 0940, IC 273 (daily) at 1950, Calcutta arrivals, IC 175 (daily) at 0850, IC 274 (daily) at 1850

Calcutta-Madras: Departures, IC 265 (daily) at 1525, Calcutta arrivals, IC 266 (daily) at 1335

Calcutta-Gauhati: Departures, IC 249 (daily) at 0600, IC 229 (daily) at 1140 Calcutta arrivals, IC 230 (daily) at 1425, IC 250 (1, 2, 3, 5, 6) at 1800, IC 250 (4, 7) at 1220

Calcutta-Ranchi-Patna-Lucknow-Delhi: Departure IC 410 (daily) at 0550, Calcutta arrival IC 409 (daily) at 1155

Calcutta-Kathmandu: Departures, IC 247 (1, 3, 4, 5, 7) at 1330 Calcutta arrivals IC 248 (1, 3, 4, 5, 7) at 1250

Calcutta-Dacca: Departure IC 223 (daily) at 1440 Calcutta arrival IC 224 (daily) at 1640

TRAINS

1 Up/2 Down Delhi Kalka Mail: (Daily) Howrah departure 1920 Howrah arrival 0815

81 Up and 103 Up/82 Down and 104 Down: Air Conditioned Express. (Tri- and Bi-weekly) Howrah departure (2, 3, 4, 6, 7) 0940 Howrah arrival (1, 2, 3, 5, 6) 1710
2 Up/1 Down: Bombay Mail. (Daily) Howrah departure 1945, Howrah arrival 0805

60 Up/59 Down: Geetanjali Express: Howrah departure (1, 2, 3, 5, 6) 1400, Howrah arrival (1, 2, 4, 5, 6) 1335
141 Up/142 Down: Coromandel Express: (Daily) Howrah departure 1520, Howrah arrival 1130

3 Up/4 Down: Madras Mail: (Daily) Howrah departure 2000; Howrah arrival 0605
173 Up/174 Down: Himgiri Express: (Tri-weekly) Howrah departure (3, 6, 7) 0545, Howrah arrival (1, 2, 5) 2305

43 Up/44 Down: Darjeeling Mail: (daily) Sealdah departure 1900; Sealdah arrival 0845.

5 Up/6 Down: Amritsar Mail: (Daily) Howrah departure 2000, Howrah arrival. 0755

59 Up/60 Down: Kamrup Express: (Daily) Howrah departure 1855; Howrah arrival 0630.

* Denotes days of the week, from Monday (1) to Sunday (7)

RECORDS

FOREIGN

The Concert At Central Park: Simon and Garfunkel (CBS)

Old friends sat on a park bench, like book ends lost in their overcoats, waiting for the sun

Yes, it's been 10 years since Paul Simon and Art Garfunkel have got together, this time looking down on Central Park where they say you should not wander after dark. There were 500,000 people there, waiting to hear the old friends share their music, just for music's sake and for a reunion that cost them no money.

The bass picks up then the drums and then, like a dream come true they sing together. Their voices, live, prove more closely bound than the deafening screams of the massive audience and they open with *Mrs Robinson* a song that is nothing you got to hide from the kids. They'll love it for Paul and Art sound just the same as they used to in the Sixties when they had captured the world's ears.

Their music on this album fills the gap that was created after their parting of ways, and no one will be able to tell the difference between their harmony of 10 years ago and what they have produced here. As always their rapport with the audience is marvellous, a factor so important to an exciting concert, Paul exclaimed at one point. 'Wow! What a night I thought it would be somewhat crowded, but we seem to have filled the place.'

That night they sang their song again and the *endless dream of cigarettes and magazines* fades into *Homeward Bound*. The song is just the same as it was earlier.

Paul was happy. Well, it's great to do a neighbourhood concert. I hope everybody can hear us. I hope the sound is good. A loud cheer confirmed it was.

All old familiar songs? Yes, but *when you're feelin' small, when tears are in your eyes* you need to listen to the duo, who are *on your side*. The wah wahs pick up the smooth tempo of *America*, one of their most popular songs, and the saxophone lead in *Me And Julio* draws a massive applause from the crowd. This number is brisk-paced and the ending is just right.

The first song on Side Two, *April Come She Will*, is simply

SIMON & GARFUNKEL THE CONCERT IN CENTRAL PARK 2



strummed through. The enthusiastic audience feedback is cut short by the rhythm picking up a brisk tempo, closely followed by the bass and the drums and the duo goes on to unleash *Wake Up Little Susie*. On the same side *Late In The Evening* a comparatively new track literally forces your involvement. You'll find yourself clapping along in time even if you don't want to which is very unlikely.

Bridge Over Troubled Waters carries everything along with it even your resistance to *deja vu*. The old favourites sing this song no differently from when they last left off

SIMON & GARFUNKEL THE CONCERT IN CENTRAL PARK 1



which is just as well for, very frankly, there is only one way to sing it—their way. The last number they played was expressive of the many years they had been incommunicado—*The Sound of Silence*. The instrumentation is stark (just perfect for a cold winter's day) and all they use to accompany their vocals is an acoustic guitar.

Also of some interest is *A Heart In New York* a song from one of Paul's albums and it is possibly one of the few songs that everybody's favourite duo has sung which isn't set to a Paul Simon tune.

SPECIAL EVENTS

27-29 March: 6.30 pm.

A bunch of renowned poets, selected by White Feather, will present what they promise to be heart throbbing a performance.

At Vidya Mandir, Molra Street

30 March: 6.30 pm.

'3'—a concert of Rhythm and Blues with Anjum, Subir, Lew, Nondon, Leslie and Chips. New selections from Joan Armatrading, John Mayall, Howlin' Wolf and many more are in store. Presented by Seagull Empire.

At Gyan March, 11 Pretoria Street

4 April

Diploma course at the Woman's World International School of Beauty Therapy commences. Enrolment is already under way for this course which is recognised by the International Therapy Examination Centre, London, and the Christine Valmy School of Esthetics, New York

and has affiliations in Canada, Australia and Hong Kong. Personal grooming courses are also available.

For details, contact Mrs Threety Irani at Flat 5-6, Embassy Apartments, 4 Shakespeare Sarani Calcutta-700071, (449458)

THE ARTS

27-29 March: 3-8 pm.

Dada, an exhibition of the documents of the international Dada movement. 120 pictures (photo-montages, drawings, posters, flyers, texts and poems) are spread over 63 panels. This is an exhibition of the Goethe-Institute, Munich. Designed by Hermann Vogel, Cologne. There is also a supplementary music programme *Vexations* (Eric Satie) for various piano performers from Pages Mystiques.

At Academy of Fine Arts, Cathedral Road

2 April: 6.30 pm.

Peter Weiss' *Mockinpott*, presented in Bengali.

At the Max Mueller Bhavan

RAINBOW/*Vasantotsava* at Santiniketan

A POETIC SENSE OF CELEBRATION

The spirit of Rabindranath lives on in the hamlet that he created

LIFE in Santiniketan is attuned to the changing aspects of nature throughout the year and each of our beautiful ceremonies in different seasons have significances of their own. They represent the joyful reactions of the human heart to the perennial cycle that makes the rains pour on earth or brings the trees to new leaf and flower.

Vasantotsava (spring festival) is among the most colourful celebrations that we have here at Santiniketan. The riotous red of *Simul* and *Polash*, the tender green of leaf-buds shyly peeping, the delicate fragrance of *Sal* and Mango-

blossoms— spring appears to evoke a responsive warmth in the heart of man.

On that day *Dol-purnima* (Holi) is celebrated all over India. In Santiniketan this festival is expressed rather differently. It is celebrated with songs, dances and the sprinkling of *aabir* or coloured dust. Rabindranath wanted Holi in Santiniketan to be celebrated elegantly and to be free of provincialism and rowdyism which is associated with this festival elsewhere. During the time of Rabindranath, ashramites met at the mango grove on this day. The festivals would be celebrated



Exuberance for the new season



A marked departure from the rowdyism of the cities



with songs and recitations by the poet

In the year 1935 (we can actually remember the day), the poet Rabindranath sat on a beautifully decorated dais in the amrakunga and gave in his inimitable way an interesting reading from his drama, *Falguni*. "To the poet," he said by way of introduction, "spring is fraught with immense significance in that both the poet and spring act as revivifying agents when life withers in nature and man." He went on to compare winter, which cramps the life of seeds and plants, to old age and decay. The reading which followed was a deeply suggestive dramatic representation of this idea.

Spring was a favourite theme in Rabindranath's poems and songs. He also wrote quite a few plays on the subject—*Falguni* or cycle of spring, *Chitrangada*, *Nabin*, *Arup ratan* and others.

Vasantotsava is also a festival of colour and in keeping with the spirit of *Basanti-bhuban mohini*. Boys and girls wear yellow clothes. The latter decorate themselves with garlands of *Polash* flowers with col-

oured flowers adorning their hair-styles and also short ear-rings and bracelets. Glowing with the first consciousness of youth, these pretty girls seem to be symbolic of spring. The strains of a choral song seemed to chase away the last traces of winter and herald the advent of the prince of seasons. After the processional dance and the usual round of songs, there are recitations and readings in *amrakunga*. Then follow the exchanges of greetings with *aabir*. The red of the *aabir*, the green of the mango grove and the saffron of our attire form a pleasing colour pattern.

In the evening there is usually either a play or a dance drama at *Gourprangan*. After one play *ashramites* and students go round the *ashram* singing to the glory of the fullmoon. With the fullmoon overhead, this brilliant harmony of light and colour along with the rhythmic movements of the dances present a delightful spectacle quite in keeping with the joy and beauty that spring brings with it.

Debi Prasanna Chhatopadhaya
Photographs: Tarun Bose and Bishu Paul



Contrasting elements add to the charm of the festival

MARKINGS

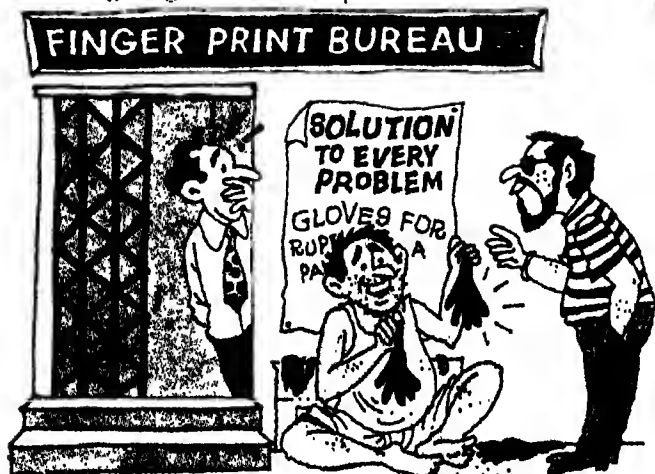
Calcutta's Imprint

THE All India Forensic Science Conference is organised once every two years with the aim of developing the science in the field of crime detection and to help the judicial authorities in the administration of justice. All the forensic scientists as well as finger print experts assemble and discuss with their research papers for advancement of the science in detection and prevention of the criminal activities of the recent age.

It may be mentioned in this context, Calcutta holds the unique distinction of giving the world

finger print system a conclusive method in the field of personal identification and the first finger print bureau of the world was opened in Calcutta in 1897.

This year the All India Forensic Science Conference was held at Patna in mid March. Five papers were read and all the contributors, Lala Prasad, N. K. Lahiri, S. N. Banerjee, S. N. Chaubey (Central Finger Print Bureau), B. K. Naug and P. R. Banerjee (Finger Print Bureau, WB) belong to the city of Calcutta though almost every state is having a finger print bureau.



Penny For Your Thoughts

AT present, this city is on the higher tide of Kathamrita. Every day, you find in the newspapers, one publisher offering you the complete, unabridged edition of Srisriramkrishna Kathamrita at Rs 30 only, another at Rs 25, and a good samaritan even at Rs 15. What's going on in Calcutta? A sudden transcendence? The very cause of this religious aroma is totally mercantile.

Some of us must have known that the copyright of any book ceases to be valid after 50 years of the author's death. Then, anybody is free to publish the book without paying a penny as royalty. That is exactly what has happened in the case of Kathamrita, the copyright of which lost its validity in December, 1982.

Srisriramkrishna preached "the nothingness of being rich." In other words, he said, "Money is soil, soil is money." But today's publishers are not too willing to pay heed to it, as they are on hunting spree for things 'brighter than sunshine.' Had they really be-



Illustrations: Debanish Deb

lieved in Ramkrishna, it would have been a pleasure to get each copy of Kathamrita in exchange of only a handful of soil.

Last, but not the least, the sale of Kathamrita has already reached a handsome 60,000 copies in less than 45 days.

A Matter Of Industry

A four-member team of students of social anthropology, Calcutta University, is conducting a project on tribal people. The project is called 'Impact of industrialisation on social, economic, political, and religious life of tribal people in the border areas of West Bengal.' According to Mr Pranab Chatterjee, who will lead the team, "This is for the first time that we are doing such an important study on tribal

people. The project will cover tribals living in border areas like Raniganje, Asansol, Durgapur and Chittaranjan of Burdwan district."

"It will take at least 40 days to complete the project," quips another student, Mr Debanish Debnath, who is in the team. The students will spend ten days in each of the four areas and study the lifestyle of tribal people. "Our



study will be done mainly on the basis of interviews of people who are victims of industrialisation," adds Mr Chatterjee.

According to Prof D.P. Mukherjee, head of the department of Anthropology, the project is the first of its kind in West Bengal. "We can conduct a large number of projects on multiple social problems but we suffer from shortage of funds," adds Prof Mukherjee.

Inner Eye

NEXT SEVEN DAYS FROM MARCH 27 TO APRIL 2

ARIES
March 21—April 20
You are advised to deal tactfully with authority and curb erratic tendencies. Do not allow your ambitions to over-reach themselves, causing serious reverses. You may expect financial benefits, in many cases arising from elderly female relatives.

TAURUS
April 21—May 22
A congenial friendship is now formed. Expected and unexpected benefits through elderly females is portended, but loss through law or even gambling is to be feared. Family affairs are moderately auspicious and finance will gradually improve.

GEMINI
May 23—June 21
Travel and make changes, especially if relating to children. Your popularity will lead to strange but beneficial events this week, which will be memorable. Gain through relatives and in unexpected ways is presaged. New friends and social pleasures indicated.

CANCER
June 22—July 22
The first part of your week is fraught with danger and trouble and loss through trickery and deception in love and business. Later you will resume the normal course in all your attempts. Act upon your intuitions which will be uncannily reliable.

LEO
July 23—Aug 22
Keep your emotions under control and avoid sensationalism. Your boundless energy and ambition will make for success, but caution is advised against physical overstrain and in dealings with business magnates. Moderate success is indicated.

VIRGO
Aug 23—Sept 22
During this week, extra care of health is advocated. Watch your diet, avoiding excesses and chills. Exercise caution when near fire and steam. Valuable new friendships are formed and beneficial journeys and changes are prognosticated.

LIBRA
Sept 23—Oct 22
Your week is affected by both favourable and unfavourable vibrations. New friendships and fresh interests bring happiness, but separation from a loved one depresses you. Your difficulties will be gradually surmounted. Take care of health.

SCORPIO
Oct 23—Nov 22
Although a somewhat sad element enters your life, you will receive spiritual compensations and your fortunes revive to which, influential friends contribute. Unfavourable for courtship, auspicious attempts and making changes.

SAGITTARIUS
Nov 22—Dec 22
A new love affair and possible marriage, or new friendship formed in romantic circumstances is predicted for you. A number of actions, mostly surprises, but not all pleasant, emanate from elders. You are advised to check a tendency to extravagance.

APRICORN
Dec 23—Jan 20
This week, you are likely to benefit through insurance or secret matters. It is most auspicious especially for business and financial gain by speculative enterprise as well as by hard work. Promotion is probable for servicemen and women.

AQUARIUS
Jan 21—Feb 20
Your week begins with some substantial gains, often either through promotion or inheritance. A sudden stroke of luck will cause this to be a memorable week for the majority. Your business expands. A happy romance or domestic event will bring lasting joy.

PISCES
Feb 20—Mar 20
Business and financial affairs are not upto your expectations this week. So you are advised to conserve resources and maintain good relations with your employer. Later you will acquire average fortunes.

BIRTHDAYS

March 27
Happiness and fortune is indicated for you this year. You will progress well in your professional life, for which you will be appreciated by your colleagues. Later part of the year will bring greater progress.

March 28
Your year will not have proceeded far before you will score a notable success in your business or financial affairs, preceeding a year of steady progress. Push your happiness to the utmost. Parents and sponsor will play an exceptionally big part in your life this year.

March 29
This year will be a memorable and eventful one. A happy romance or event is probable. Winning a lottery is also well within the range of possibility. A secret matter perhaps a love affair, turns to your advantage. After an unexpected gain, in some cases by legacy, you are likely to encounter opposition from an elder from August onwards.

March 30
From the financial point of view, a quieter, less eventful year is scheduled for you. A sudden change is likely to enable you to consolidate your position and establish your life on a firm and secure basis. There is a danger, possibility of a sudden domestic bereavement.

March 31
Your year is marked by an auspicious anniversary. A new friendship will bring you great emotional enjoyment but the prospect is not favourable for romance just yet. Business prospects are much brighter than for some time past. Make no change of residence.

April 1
Your health will be excellent and you will gain a new friend destined to be of much help to you. A successful year is prognosticated for you. Push your business to the utmost, fearing nothing. Promotion is probable, specially for service people.

April 2
Your year will not have proceeded far before you will score a notable success in your business or financial affairs. Exercise utmost tact in your professional life or there will be problems.

M. B. Raman


SUGGESTIONS

SUNOAY	SPORTS	MARCH 27	1	YELLOW
MONOAY	BUSINESS TRANSACTION	MARCH 28	6	BLUE
TUESOAY	SHOPPING	MARCH 29	2	WHITE
WEOUESDAY	DOMESTIC AFFAIRS	MARCH 30	3	RED
THURSOAY	BUSINESS ENGAGEMENT	MARCH 31	9	GREEN
FRIDAY	MEDITATION	APRIL 1	4	ORANGE
SATURDAY	ENTERTAINMENT	APRIL 2	5	GREY


LUCKY NUMBER AND COLOURS

WONDERLAND

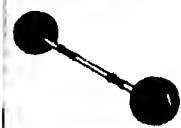
1 Across




2 Down




3 Down




4 Down




5 Across



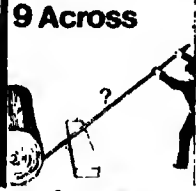
6 Across



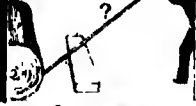
7 Down




8 Across




9 Across



10 Across




11 Across



Picture Word

8 Down



© First Features

Q	W	O	R	D		4		
S		U	V	V	L	A		
S	T	A	M			T		
L	B					C		
R	I	O	E	B	X	U	S	I
P		T	E			I		
E				L	E	V	E	R
A	N	V	I	L	E			
R				S	A	R	E	N

SOLUTIONS
Across: 1 Sword 5 Uvula 6 Steam 8 Shoebrush 9 Lever 10 Anvil 11 Siren
Down: 2 Ocelot 3 Dumbbells 4 Patch 7 Quiver 8 Spear

• Hear This! Place an ear at one end of a fireplace log and scratch the other end with a pin. Does the sound come through? Give it a try

• Buying Spree! Eye spends more than Bee. Cee spends less than Dee. Dee spends more than Bee, but less than Eye. Who spends most?
 Eye spends most

Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o The Telegraph Colour Magazine, 6, Pratibha Chandra Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write it with details to the address given above. We shall inform you of responses to your insertions by post.

• **Music:** I am on the lookout for a book of Beatles song lyrics and am willing to offer a Stevie Wonder LP record in exchange. Please contact Rongon Neogi.

• **Music:** I am willing to offer a pair of brand new stilletoes, of size six and silver grey in colour, worth Rs 150/- for new empty cassettes of 90 minutes worth the same amount. Contact Pratibha Pachisia.

• **Music:** Wanted any tape of Paul Simon in good condition. Am offering four old books in good condition in exchange.

- 1) The Captain's Daughter-- A S Pushkin
- 2) Sudden, at Bay - Oliver Strange
- 3) The Body Lovers-- Mickey Spillane
- 4) Me, Mood-- Mickey Spillane

Reply to Seema Goswami.

• **Cosmetics:** Wanted a good perfume in exchange for a few imported lipsticks, eyeshadows and nail polishes. Contact Sumita Sen

• **Literature:** A treat for all fans of English literature. I have an exclusive set of tapes on which T.S. Eliot, W.H. Auden, Robert Frost, Ezra Pound and other greats recite their own poetry. You can tape parts of the prize collection, in exchange for which anything will do. I am not choosy. Those interested may contact Derek O'Brien.

• **Music:** I want cassettes of Boney M and Star. In exchange willing to offer colour posters of Bruce Lee (two different poses), Ann Margaret (double size), Olivia Newton John, The Police, Beatles, Boney M and John Lennon (in black and white). Please contact Anup Kumar Datta.

• **Sound Off!** Name a musical instrument commonly associated with each of these sounds. 1 Oompa-pa. 2 Ralatal. 3 Tantara. 4. Clash. 5. Skirt.

Junior Whirl

by Hal Kaufman

			85
	83		
86			
		84	

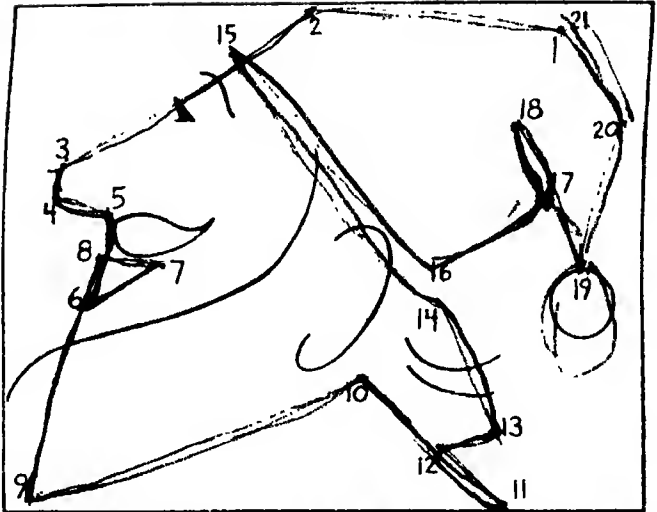
YEARS POSE A PROBLEM!

Think you're getting cleverer with years? Here's a test: Abbreviations for four consecutive years beginning with '83 are inserted in the number square above. You are asked to fill 12 empty spaces with the numbers 1 through 12 so that each row, column and corner-to-corner diagonal will total exactly 104.

Remember, the numbers to be inserted are 1-12. No number is repeated. And the sum of four squares across, down and diagonally is exactly 104.

• Heir Lines! Gramps wants to give each grandchild \$3, but lacks \$8 to do so. If he gives each one \$2, he'll have \$3 left. How many grandchildren has he?

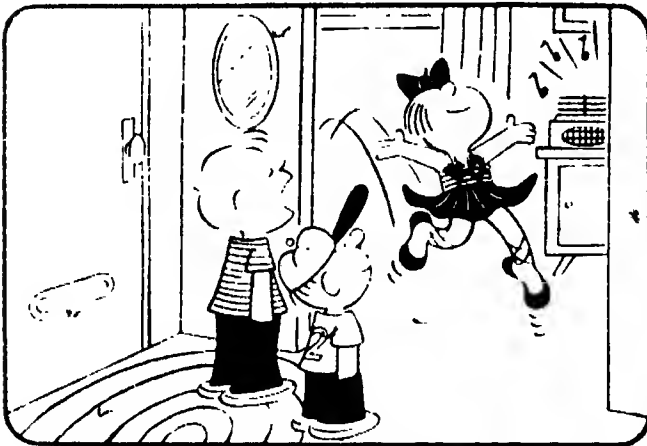
There are eleven.



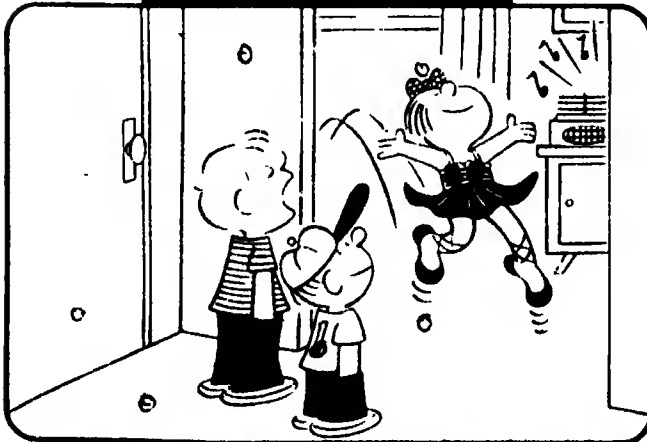
HEAD START! Our artist barely began to draw this picture when his subject had to depart. Add missing lines.

• Name Game! Identify famous composers by unscrambling letters: 1. CHAB. 2. DIVER. 3. PINCHO. 4. ZOMART. 5. SATRUSS. 6. CUSHBERT.

1. Bach 2. Verdi 3. Chopin 4. Mozart 5. Strauss 6. Schubert



HOCUS-FOCUS



CAN YOU TRUST YOUR EYES? There are at least six differences in drawing details between top and bottom panels. How quickly can you find them? Check answers with those below.

Differences: 1. Mail slot is missing 2. Mirror is missing 3. Rug is missing 4. Number is changed 5. Bow is different 6. Leg is moved



COVER CHARGE! Add the following colors neatly to enhance the winter scene above: 1—Red. 2—Lt. blue. 3—Yellow. 4—Lt brown. 5—Flesh tones. 6—Dk. green. 7—Dk. brown. 8—Dk. blue.

SPELLBINDER

SCORE 10 points for using all the letters in the word below to form two complete words

LEVIABLE

THEN score 2 points each for all words of four letters or more found among the letters

Try to score at least 50 points

QUIZ / Neil O'Brien



Indrani Chatterjee, Calcutta-10, cannot find a satisfactory answer as to why the first day of April is observed as All Fools' Day. Well, there really isn't one.

April Fools' Day, or All Fools' Day, derives its name from the custom of playing practical jokes or sending people on fools' errands on 1 April. It is a centuries-old custom in several countries and yet its origin is unknown.

It may be a remnant of the Roman festival in honour of the goddess Ceres, which was held in April. The story goes that while her daughter Proserpina was being carried off by Pluto to the underworld, Ceres heard the echo of her cries and went in search of the voice; but her search was a fool's errand: 'It was looking for the echo of a scream.'

It could also be a relic of another Roman festival, the Hilaria, which was a day of merriment and rejoicing in the Cybele-Attis cult (25 March). Our own Holi festival has similar horseplay. But the timing of all these seems related to the vernal equinox (March 21) when nature 'fools' mankind with sudden changes in the weather.

Christianised versions commemorate the mocking of Christ on Good

Friday or the sending of Christ to and fro, from Annas Caiaphas to Pilate to Herod and back to Pilate. (Incidentally, this year Good Friday falls on 1 April). A more likely reason is that when the New Year fell on 25 March the festivities continued up to 1 April:

In France the duped person is called *poisson d'avril* (April fish); why we do not really know, although one explanation is that fish are young (and therefore foolish) in April and can easily be caught. In Scotland the victim is called 'gowk' (cuckoo), the bird being the badge of the simpleton.

11th Question: In Calcutta there is an Esplanade. In the context of the city what does 'Esplanade' mean?

Ans: "A field or promenade separating the fort from the city. (Siddhartha Sen, IIT Kharagpur)"

According to one legend, it was an anonymous soldier who allowed the Duke and the Duchess of Lorraine to escape from prison disguised as peasants. A village woman spotted the fugitives and alerted the soldiers, but he was too smart to fall for a corny joke like that and arrested the woman instead, taking

her prisoner as 'the first fool of April!'

The stories about the origin of April Fools' Day are many and interesting—take your pick.

Quizzing has become a domestic pastime, as this report from Ranjan Sinha, Calcutta-29, indicates:

"A quiz contest was organised by and held at 'Green-View' (a multi-storied building in Southern Avenue). Nine teams took part. When the tie-breaker failed to settle the issue 'sudden death' was applied.

"The Quiz Master, Soumyadip Chowdhuri (a resident of 'Green View'), deserves credit for conducting the contest smoothly."

Note: The overwhelming response to the 11th Question competition has submerged us with mail for the past two weeks. Of course, you are welcome to send in as many questions as you like but please do not overlook the other ten questions we carry every week (which seems to be the case). As of today we are introducing a minor adjustment to the rules of the competition—do not superscribe your envelopes/post-cards with 11th Question. Just send your questions in to the Quiz Section and they will automatically be considered for the prize. Further, after choosing the prizewinning questions we will use the others in the regular 'Questions' part of this column.

QUESTIONS

1. Brazil is the world's largest grower and exporter of? (Bharat Bhushan, Howrah-1)
2. What was the name of Napoleon Bonaparte's horse? (Soma Ghosh, Calcutta-55)
3. What is bibliomania? (Saptarshi Ray Bardhan, Calcutta-4)
4. When and where was the first international film festival held? (Sundip Ghosh, Calcutta-14)
5. What is the maelstrom? (Anup Datta, Calcutta-64)
6. What is the currency of Brazil? (Bhaskar Basak, Calcutta-14)
7. Who invented the piano? (Ashim Datta, Calcutta-1)
8. Where is India's Paratroopers Training Centre? (S. Agarwal, Calcutta-54)
9. Which famous sporting event took place on 6 June 1954? (Ashim Sarkar, Calcutta-90)
10. What are the Seven Wonders of the world? (Sanjeev Surekha, Calcutta-54 and Tanwar Ahmed, Calcutta-14)

ANSWERS

1. Coffee.
 2. The stallion he rode at Waterloo was named Marengo.
 3. An intense passion for collecting books.
 4. Venice (1932).
 5. A whirlpool on the west coast of Norway.
 6. The cruzetiro.
 7. Cristoforo (Italy)
 8. Agra.
 9. The mile was run for the first time—under four minutes.
 10. The Pyramids of Egypt, The Hanging Gardens of Babylon, The Statue of Zeus at Olympia, The Temple of Artemis at Ephesus, The Tomb of Mausolus at Halicarnassus, The Colossus of Rhodes and the Pharos of Alexandria.
- (* Indicates answer given by person sending the question.)

EATING OUT / Junior Brothers

A PURE GHEE TRADITION

Everything from homely *thalis* to kingly sweets



Enjoying a vegetarian meal in a pleasantly different atmosphere

LIKE many a committed Calcuttan I have positively resented the intrusion of new laminated joints on the city's sunset strip—Park Street. It was certainly a wrench to see the gracious (and my favourite) hair-dressing salon of Margaret Walker fade away and to find, one day, in its place, an Indian sweetmeat shop. How could one stomach such a discrepancy on the street where one had loafed, revelled over Christmas, danced nights away and indulged in all other manner of brown memsahibely acts.

But how to accommodate the sickly clawing fumes of pure ghee, when, only a few yards away, the chocolate pastry beckons? Not at all unusual, assures I. K. Gupta of the long-established Gupta Brothers, who have ensconced themselves quite snugly in the heart of Park Street, and he points out that it is quite usual to see women cradling a Gupta Brothers box of Indian confection along with a box from the confectioners next door!

A fact which I can reluctantly testify to! Now, I wasn't still going to be lured so easily, not even with the clean glassed in interior with fresh

plants in the windows and spanking clean counters where no flies are allowed in. It was the promise of a low-priced vegetarian *thali* that aroused my curiosity, for Rs. 13.50 was surely among the lowest of the sit-down prices for *thalis* I have come across.

So, what do you get for that price? A glass of *Jeera pani* as starter, then on to a choice of five types of breads—hing *kachori* (firm, non-greasy, delicately touched with asafoetida), *paratha*, *kulcha* (lightly leavened) *naan orpuri*. You can have more than one, but no extra helpings of the vegetables. Which is just as well, considering there are two varieties. I lucked in with a rich *allo dam* and a *mattar paneer* (the latter is freshly made each day), and there is also a *katori* of *dahi vada*, a *daal* (sumptuously hot), a big dollop of pickle, a crisp *lijjat papad*, a big helping of heavy *pulaor* made with pure ghee (give me a plain rice any day to savour the taste of vegetarian curries) and to complement the *thali*, a sweet, like a *rasmalai*, soft and subtly sugared in a lightly flavoured liquid with pretty bits of precious saffron floating in it. Homely, well-

cooked and all *puris*, *kachoris*, etc. fried in pure ghee. But alas! The two vegetables tasted exactly alike.

What gives one a greater kick instead, are the snacks, a large helping of sweet-sour *dahi kachori* or a mixed *chaat* (Rs. 4.50; Rs 6), or a *hing kachori* with vegetable (Rs. 6 for four pieces) *channa masala* (Rs. 4) with *bhatura* (Rs. 2.25), *junbo kashmir somosas* (Rs. 4.25 for two, but then the ghee is genuine), while the *puchka* is different and substantial enough to keep you off the forbidden roadside stuff (Rs. 3.25).

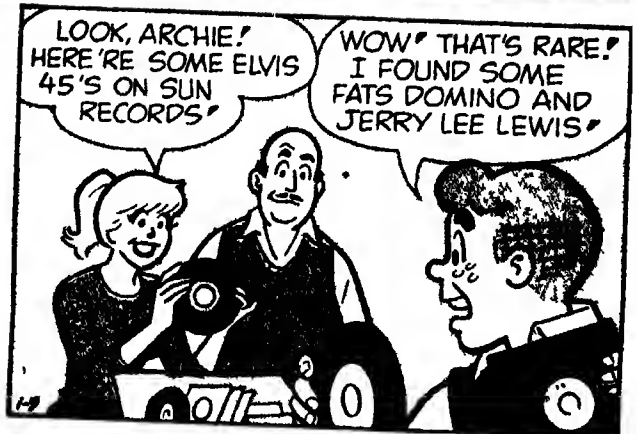
A sweet tooth can truly be indulged to the full here for there are more than five dozen varieties on their list, some very traditional others with radical new flavours, and while appreciating the efforts at modernisation through "chocolate pudding" (a kind of *sundesh*), I would rather not flirt with such east-west amalgams, but gorge instead on a genuine *pista barfi* a splurge at (Rs. 5.50 a piece) or some *chhanar payesh* at Rs. 32.50 a kilo.

A pleasantly different non-boozemeat-music place, deepfried in a pure ghee tradition.

Rita Bhimani

Comics

ARCHIE





STAR WARS

Written by ARCHIE GOODWIN
Drawn by AL WILLIAMSON



STAR WARS SCRAPBOOK

GENERAL DODONNA



As Commander Orlok's skimmers roar across the road here to crush the small Rebel band... VICTORY suddenly turns to DEFEAT!

WORMS! GIANTS! PASSING OUR CRAFT UNDER!! HOW? WHY?!



THE NOISE OR MOTION OF HEAVY MACHINERY ATTRACTS THEM TO BOLO'S SHIP AS WELL AS THREE BATTLE VEHICLES, SKYWALKER

SOMETHING ATTRACTED THEM TO BOLO'S SHIP AS WELL AS THREE BATTLE VEHICLES, SKYWALKER



A LIKELY ENOUGH THEORY THAT I SENT BY MON CALAMARI DIVING BACK DOWN!

SO THEY COULD GET INTO THE AIRCRAFT WHEN THOSE MONSTERS RELEASED HER TO GO AFTER THE MAGNALS!



NO! NOW THAT WE'RE FINISHED WITH THIS MISERABLE PLANET, THE GUN COMES OUT!

MANDRAKE

By Lee Falk



FOR THOSE WHO CAME IN LATE...

GRRRR

THE WINNERS OF THE 25-MILLION-DOLLAR PLANE!

PRINCE NASDAQ, RULER OF AMEX, KIDNAPS MANDRAKE AND FRIENDS WITH A UNIQUE PLOT..



YOU CAN'T GET AWAY WITH THIS!

OH, NO? WATCH!

HE BLEW UP THE PLANE!

Falk & Robbins 7-25

EVERYBODY WILL THINK WE'RE DEAD

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THE WHOLE WORLD THINKS YOU'RE ALL DEAD... GONE AND SOON FORGOTTEN.

YOU'VE GONE TO ALL THIS TROUBLE AND EXPENSE... NOW WHAT, PRINCE NASDAQ?



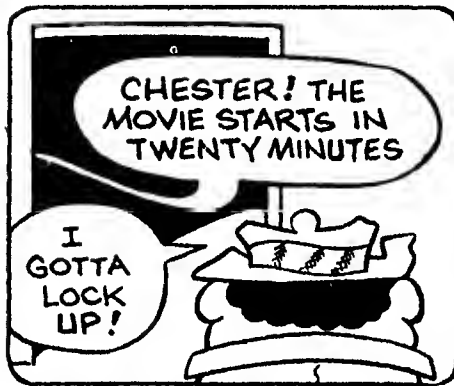
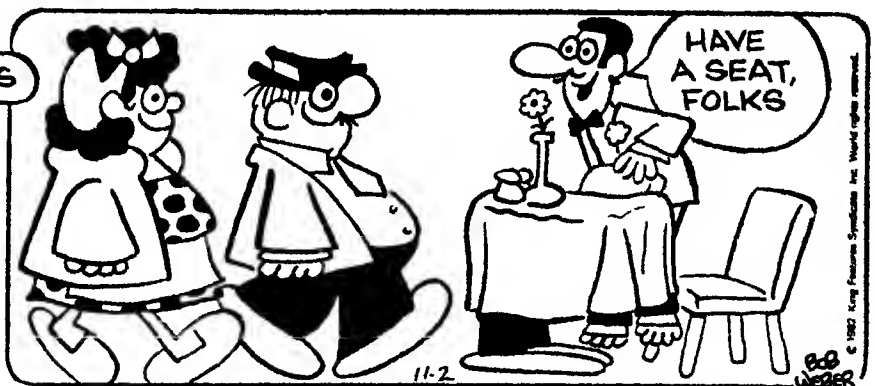
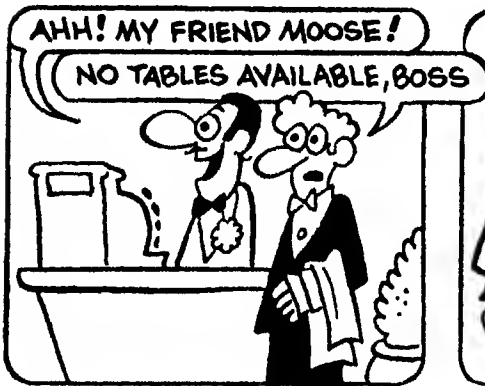
NOW BEGINS MY REVENGE... MY FUN! I HAVE DIFFERENT PLANS FOR EACH OF YOU!

??????

NEXT WEEK: HIS PLANS...

MOOSE MILLER

By Bob Weber

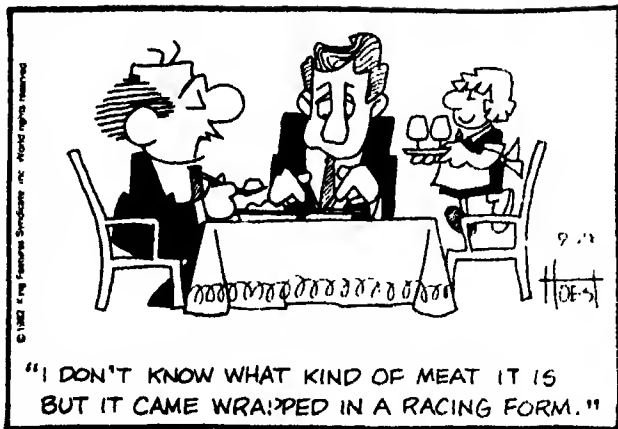
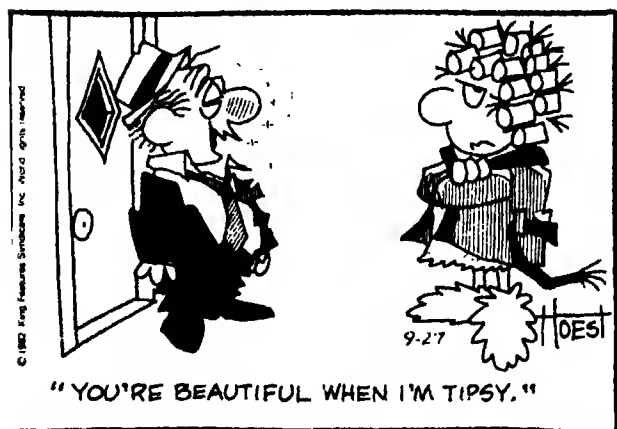


DR. KILDARE

By Ken Bald



THE LOCKHORNS



DRESS CIRCLE



Left: Sarod players of the younger generation perform under the shadow of better known masters of the instrument. But, those present at the recently concluded Park Circus Music Conference, must certainly have been impressed by 29 years old **Narendranath Dhar's** refined mastery over the sarod. One of the up-and-coming instrumentalists performing regularly these days, the unassuming Dhar has imbibed more than a fair share of the tutelage he received from his late guru, Pandit Radhika Mohan Maitra. After he won a prize in the All India Radio music competition in 1970 at 16, he has never looked back. He was awarded a number of scholarships, became a well known performer in music festivals and was made professor of sarod at the Bhatkhande College of Hindustani Music, Lucknow.

Cousin Mukherjee.

Jayanta Chowdhury



Right: Yesterday was an important day for **Lila Majumdar**: she turned 75. It is, of course, an equally important day for all literature lovers who have been her fans for years. Santiniketan, where she spends most of her time (except the three summer months when she is more at home in Calcutta), was the scene of a quiet celebration. The platinum age will, however, not impede the flow of her literary output which now centres around children's works and jointly editing *Sandesh*, the renowned monthly magazine for children. She has also been busy writing her autobiography and has recently started work on a full length history of Bengali juvenile literature. Says Majumdar: "It won't be a history with factual details only, it will be quite lucid a story to read."



Top: Paritosh Kumar Sarkar is the kind of boy who brings a little sunshine into the lives of so many like him. This 18 years old destitute boy was educated at the Institute of Correctional Service at Barasat and despite all odds against him proved what good intentions and will power can bring about. For his brilliant performance in last year's Madhyamik examinations, he was recently awarded by Debabrata Bandopadhyay, the minister for jails and social service; a wristwatch which was given to him by Dr S.C. Sarangdhar, the chief medical officer of a hospital in Bombay.



Left: A seminar on Karl Marx, with Ashim Chatterjee, Pabitra Sarkar, Samik Banerjee and Samaresh Basu participating, was held at the Bharatiya Bhasha Parishad Mancha yesterday, organised by Paraspar. And this seminar was opened by a session of Rabindra-sangeet by **Subrata Sengupta**. He is one of the most promising singers who has been learning Rabindra-sangeet at the feet of Arobindo Biswas for the past 13 years and taking classical music training from Usharanjan Mukherjee for the past seven years. He also has two Bengali films to his credit as playback singer: *Banshari* (music: Hriday Kushari) and *Adhinyak* (music: Prasanta Bhattacharya), apart from singing regularly on AIR and TV for the past five years.

CALCUTTA / Pathik DebMallik



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All it takes is a relaxed mind and an unrelaxed diet.

That's right Getting ready to breast-feed your baby is as simple as that. All you've to do is relax. And take in all those things that can help your body make more milk for your baby.

Stop worrying.

Worry can harm you. And, your baby. It can make you feel ill and, even worse, dry up the milk flow.

If you've a health problem, don't just sit and mope. Go see your doctor and discuss it. You can trust him like your closest friend.

Start a wholesome diet.

The do's and don'ts of a healthy diet don't need a libraryful of books or calorie charts by the dozen. Common sense is all you need. For instance, your baby needs plenty of protein for growing—the body building materials which milk, eggs and meat provide. Naturally, you should be eating and drinking protein-rich foods. The more protein you get, the more your baby gets, too. From you.

An important don't is an excess of carbohydrates. Because it can affect both the quality and quantity of milk.

Simple steps like these will help you to breast-feed your baby properly. In the remote case of a serious health problem, though, you must choose the best alternative for him.

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Economical.

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Because it is made by the modern complex that pioneered India's 'white revolution'.

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Write to Post Box 10126, Bombay 400 001 with your name and address (add postage stamp worth Rs. 1.25).

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Calibre: It's when you consider nothing too valuable to lose or too valueless to be ignored.



cali—ben : It's what some men look for in other men and all men look for in suitings.

cali—ben suitings

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Post Mortem

The Breeds

Your article on the dog show (20 Mar) was just superb. But the way the pictures were published was not proper. Too much stress was given to particular breeds and it was not justified. Astonishingly, pictures of rare breeds, or the best exhibit of the show, was not published.
Tapan Mitra,
Calcutta

After reading the article so tastefully entitled, 'A Pedigree For Your Thoughts' (20 Mar), some questions came to mind.

Mr Samit Dutta, owner of 22 assorted canines besides being a proud owner of the prize winning Saluki Brio Breeze (sic?), states that it costs him Rs 450 for the upkeep of each dog per month. This works out to at least a lakh of rupees per annum!

Yes, I know we are a democracy and one can do whatever he likes, but isn't this taking extravagance too far when 40 per cent of the people live below the poverty line and one in every six men earn just Rs 65 per month?

Kaushik Sarkar,
Calcutta

We have read your article on the 2nd Gold Smith Memorial Dog Show held in Calcutta with great interest.

It is needless to mention that the show was a grand success and the credit goes to the organisers who have added more colour by inviting Mrs Marion Spavin from the UK for judging the show.

Your above article is a great boost to dog lovers but we were disheartened when we did not find our dog's name in your article under reference. Although our Dobermann (exhibit No. 163 in the show) won four awards in his first

appearance in the show at the age of 14 months. Our 'JABEAMS Juston Top Surprise' has received the following awards:

- a) Best of breed and challenge certificate;
 - b) Best of Dobermann Junior in the show;
 - c) Second best junior exhibit in the show of breed;
 - d) 4th best working dog in the show.
- Supriya and Amit Ganguli,
Calcutta

Missing Print

While appreciating your coverage regarding the All India Forensic Science Conference held at Patna in Markings in the issue of 27 Mar, I would like to inform you that another colleague's name from the West Bengal Finger Print Bureau has been missed. He is Mr P.K. Saha, Junior Finger Print Expert from State Finger Print Bureau, West Bengal, Calcutta.
B.K. Naug,
Office-in-Charge, Finger Print Bureau, CID, West Bengal,
Calcutta

Surprised

Kindly refer to your article in your issue of 3 April, 'Hatchers of Egg', on page 4 below the leading article, 'Easter in Calcutta.'

We are surprised to read your article and we consider courtesy an essential part of our business. Over the years daily visits to our sales counter and restaurant by patrons have increased considerably every year. Our goodwill and reputation have given us the joy of work and pride in belonging.

A. Hazra,
Manager, Flury's,
Calcutta

Fit

My congratulations to Manjula Ray for her superb article, 'Fat, Female, Forty'

in the 27 Feb issue. There is no doubt that she will be crowned with success in her endeavour to chasten the men, the married class, in particular.
Sita Subramanyam,
Calcutta

Maroon Menace

Mr Tarang Chaudhry deserves all praise for pointing out one of the greatest traffic menaces of Calcutta and West Bengal, the mini buses. After the Left Front government came to power in West Bengal we had thought that the number of those road killers would greatly reduce and the number of Calcutta State Transport Corporation and Durgapur State Transport Corporation buses would increase. But our hopes have been belied.
Pranabesh Dasgupta,
Lucknow

Bengalis Abroad

The article on the plight of Bengalis in the UK should serve as an eye-opener to those in India who still have illusions about England.

Readers, however, would be very much delighted to read similar articles about people's experience of staying in the USA, Germany, Canada and the Gulf States. Since we have developed a tendency in believing that the other side of the hedge is always green, the sooner such wild flights of imagination is debunked the better.
Sushil Kumar Ganguly,
Serampore

Compton Dutta

Your recent coverage of Compton Dutta (6 Mar) was quite impressive. We teenagers felt inspired. But your articles need not be only about footballers, it could also be on cricketers.
Angshuman Guin,
Calcutta

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The Telegraph

17 APRIL 1983

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Habib Tanvir occupies the centre of the stage this week: **Limelight.**

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Swami Buddhananda has been doing a great service in rural areas, using the lab-lo-land technology. **Panorama** explains his work.

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South Club, with its reputation for sport, is covered in a colour spread. **Guide.**

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Drinking Out: a two-page bonus this week in place of Eating Out.

Cover: Nemaï Ghosh

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LIMELIGHT / Habib Tanvir

THE WORLD, AND THEATRE, ACCORDING TO HABIB TANVIR

Displaying an active mind and an alert consciousness, this world famous director holds forth on a gamut of topics

"THE dances we present, the songs we sing, don't belong in the theatre. We lifted them from their locations—temples, festivals, community gatherings—and put them on stage. That has been my work, my contribution." So says Habib Tanvir (59)—journalist, actor, director and playwright. Over the years Tanvir has fought with a peculiar intensity the temptation to borrow from trends in Europe and the USA. He has sought his own blend, that of folk forms with contemporary ideas, to make his Naya Theatre an explosively energetic and original theatre group. Residing in Raipur, he has a close rapport with the Chhattisgarhians and their folk idiom. (The language they speak is so poetic that a torn cloth is called 'khidkiwali—'the one with a window'.)

He was educated in India and went on to study theatre in London and Bristol. Hindustani Theatre, Delhi's first professional theatre group, was set up by him in 1954



Tanvir in 'Charandas Chor'

and five years after that he founded Naya Theatre—a group which is still going strong and has recently put up three of its productions in Calcutta.

Tanvir was made a special member of Parliament in 1972. Last year he was given the First Award at Edinburgh (when Naya Theatre toured the UK as part of the Festival of India). He was also awarded the Padma Shri by the government of India in the same year—a somewhat belated recognition of his impact on theatre all over the world.

• **Calcutta.** It is always an edifying experience to perform in this city. The people know theatre and have known theatre for many generations. They visit the theatre often, not just once in a while but night after night, week after week and they often see the same production over and over again—a sort of committed audience. I know that Delhi can never offer such audiences because the theatrical tradition there is very thin. Even Bombay disappoints me because the urban population there is so far removed from Indian realities that they are able to appreciate only diluted hits from Broadway.

Also, there is this history of political activists who originated from Calcutta, and so, when you are doing serious theatre, you can be sure that your audiences here are following you.

• **Communism:** In the Fifties I had leftist alignments as so many other people. Situations were far less complex then than they are now. We were faced with problems which seemed very clear and direct and we tackled them in a straightforward manner. Though I have not shed my leftist alignment—nowadays I am very much out of touch with the trend of communist thought and action in West Bengal.

I think it a great tragedy that all over the country, politicians are

playing the power game rather than the development game. It's time maturity set in and people realised that we are facing gigantic problems and also that we are running out of time. If any sort of change is going to occur, I think we have to think of realistic problems before we find realistic solutions. I mean the problem is not who has power and what should I do to snatch it away from him?

For the very initial stages of the Naxalite movement, I was very interested in what the activists were doing. The word 'Naxalbari' meant so many things to me—an agrarian base, organised means of action and an intellectual guiding force. But very soon after the movement started, say in a few months, I lost interest because in my perception the Naxalites were shortsighted. They were less interested in their rural base and they lost sight of realistic goals.

• **Elitist elements in theatre:** When Naya Theatre toured UK and



A dance on stilts in 'Bahadur Kalarin'

I think it a great tragedy that all over the country, politicians are playing the power game rather than the development game. It's time maturity set in and people realised that we are facing gigantic problems and also that we are running out of time



the continent last year, my troupe members were treated like royalty. Perhaps this is the way that artists of some reputation are treated in those countries. Anyway, the end result was that the troupe became very conscious of its rights as it was exposed to a very different way of thinking. Changes had taken place in Europe and the new lifestyle that has evolved for whatever else it is worth, is moving towards a respect for individualism.

Now, the women in Naya Theatre are all from the scheduled castes and tribes. Imagine how they felt to be treated with such splendour in Germany, Holland, France and the UK. They come back and face their reality here in India and feel the need for change in their own country. So, the pampering they received abroad has found its way into their consciousness and I think it will mean that stronger ideas and views will be expressed when we work out the contents of our productions.

Ironically, though we were treated so magnificently in Europe, we were humiliated in our own country. What makes the entire episode so disgusting, so provoking, is that it occurred here in Calcutta. We were performing at Kala Mandir last October. In between performances, the troupe was gathered near the entrance to this so-called temple of the arts. Some itinerant performers were passing by and recognising the dialect they spoke as their own, the members of Naya Theatre invited them inside Kala Mandir to sing for them.

As is well-known in Calcutta by now, the durwans of Kala Mandir threw the street performers out of the premises of that 'temple' of the arts. The troupe members, who come from the same caste as the performers, were very upset. The insult had deep emotional under-

tones for them and they protested against this treatment. I think that if we hadn't made the trip to Europe they would not have felt this outrage in their consciousness. Their protest went so far that we almost didn't perform that day. Eventually we did, after the audience requested us to.

I have never had time for the moneyed who wish to indulge in the arts and give themselves the aura of the cultured, the preservers of heritage. I dislike them intensely those bastards. Time is something I will never give them. This is just one incident that took place but it is so important because it served to bring the need for change into the consciousness of the troupe and that they had to make an issue out of injustices. What affected me the most was that it had to occur here in Calcutta, where every second person is involved in some way or the other in protests against injustices.



Fighting against time

• **Development:** I've done some reading on dialectics and have read Marxist literature but I don't know how much all that has influenced me. Paulo Freire's *Pedagogy of the Oppressed* made a little impact but I could not understand so much of what he was saying. I think that was because I hadn't had his experiences. I had to have my own and so I'm always looking for new ideas and developments that come from one's own experiences. Even in theatre, the developments must come from within, otherwise how can you say that what you are doing is your own product?

I see signs of similar thought in Latin America, a few parts of Africa and also in Indonesia, where people are thinking creatively in their own contexts to produce something that is alive, realistic and capable of bringing about some change.

Now please don't limit my meaning. I'm not simply talking about theatre. Agriculture is something that is of fundamental importance. New developments in biogas, in fertilisers, in land distribution—all these are areas where creative thinking is needed. Intellectuals and engineers, planners and technologists must get their heads together and see what is facing them before trying to change it. I hope that someday all the pockets of fresh and original thinking in the Third World will get together to get things done. Then we will be on the path to change.

Naya Theatre: I must say that going to England and the return left me lost. I had gone to London and then to Bristol to study form and production, because that's what I needed but I knew that I could not stay on there because I had to work in my own language. On my return, the years '58 to '70 found me always on the search for what I wanted to put across. I was looking for change.

25 Years With 'Babaji'

BHULWA Ram (57) has worked with Habib Tanvir for the past 25 years. At present he is the seniormost member of Naya Theatre (after Tanvir) and he plays a number of roles in the group's various plays, the most important of which is the matter of fact guru in *Charandas Chor*. In this role he is the guiding force behind the thefts of Charandas and has a mystical grip on that delightful crook's integrity which makes him prefer death to any betrayal of the promises he made his guru.

Says Bhulwa Ram: "Tanvir Sahib has become stricter over the years. It seems as if he is becoming more angry because the samasyas (problems) he is trying to get across are so much more today than they were when we started off."

A curious aspect of the relationship between Tanvir and his cast and crew is that they all call him "Sahib" or "Babaji." Bhulwa Ram feels that this is the only way they can speak to him because: "He is our great guru. We follow him and have learnt so much. Truly he is a *purohi* (priest) of the arts. It is not as if this respect is one-sided. If he sees any person who has great artistic powers, he respects him and

seeks him out."

On Tanvir's skill as a director, Bhulwa Ram feels: "We work together, exchanging ideas all the time. There is equality and if Sahib gets excited and curses us, we also curse him back, and then he starts laughing. But he is the only one who can spot the barok (finer) details and that is why he is so important to us."

When asked what it is that he has gained most from his experiences with Tanvir's theatre, Bhulwa Ram says: "Shanti has come over me. Acting and working with Naya Theatre has been like working with a family. Even in Rulpur we meet at Sahib's house and eat together. The best part is that if he needs anything or has any problems we are the first persons he contacts."

Bhulwa admits that even after all these years he has difficulty following his guru. "Babaji (Tanvir) has such deep ideas that even I make mistakes." However, Bhulwa's son, Chait Ram (25), has also joined Naya Theatre and both father and son have every intention of staying with the group.

The tradition carries on from father to son, which is only to be expected in the large family that is Naya Theatre.



Bhulwa Ram reflects deeply in 'Bahadur Kalarin'

sure, but how could I get it across?

Small signs of hope emerged in '70, when I got a group of 12 persons, all of whom stayed with me. I had my base for a committed group. Then in '73 came the watershed. I held a massive workshop in Chattisgarh and over 100 performers and artists of all kinds of backgrounds and experiences came together. A process of exchange followed and I was always learning.

Then in '75 came *Charandas Chor* and I felt that we were speaking with a new voice that would be heard. We work like this: I put a story across to the group members and they think it over. The next time round we go over the storyline and each one puts in a word for an elaboration or a nuance he thinks should be fitted in at such and such a point in the course of the play. This is something I've always tried to do—get the actors to move the play in certain directions.

What is the point of going into a certain situation and suggesting a solution when, in the first place, the problem doesn't affect you at all? The solution doesn't mean anything unless those involved in the situation try to find it themselves. I moved into the Chattisgarh area and decided to stay in Rulpur because I had to get a feel for the soil, for the climate and all the other influences that so deeply affected the group. I understood myself as a catalyst who would make the people I worked with aware of a solution if I offered one myself, or you did. It would be something alien that we had offered. That's why I offer you ambivalencies in my plays. What's the point of giving you the problem and the solution? You must be given some room to sort out matters for yourself.

● **Influences:** I went to London when I was already rather mature compared to other members in the class at RADA (Royal Academy of Dramatic Arts) in the sense that I was in my thirties and I had eight years of experience in theatre behind me. This was helpful as well as a hindrance in some ways. I was not as open as the other students to new influences as I already had developed ideas of my own. But, it was this same factor that set me apart.

I knew what I wanted—I needed to study form and advanced technique but when I started my own productions I would be doing so in the languages of my own country. That is why I left RADA after one



Charandas Chor being courted by the queen

term, though many felt that I should have stayed on.

I had hoped to meet Brecht in Berlin but I could not as I reached there a few days after his death. Watching the Berliner Ensemble at work was a rich experience and I stayed on for eight months, watching them rehearse and then seeing the rehearsals grow and take on complexities and elaborations.

Theatre in Europe was in a crisis in the Fifties. I was lucky enough to sense this and chose to work in my own country where the aimless drifting was not yet apparent, ancient traditions were still alive and throbbing.

Then came Peter Brook who travelled extensively in Africa and other remote areas, trying to tap some experiences from untouched areas where the theatre traditions were still as strong as ever. Brook showed me the way in a sense. I began to ask myself: "Why should I look to Europe when the Europeans themselves are lost and need resuscitation? Why not work with traditions that are still available to me and use them?"

I started looking for the classical and the folk forms of expression so that I could express contemporary ideas. I've worked with Haryanvis, Oriyas and Marwaris, with all of them in their own languages. All this was definitely a buildup to working with the Chhattisgarhians. I prefer working with them because I know their language more intimately and also I come from that part of the country and so their situation is not really alien to me.

Photographs: Nemaï Ghosh

Three Plays In Calcutta

Gaon Ka Nam Sasural, Mor Nam Damad. The play is set in Chher Chhera, a Chattisgarhi festival connected with Sharad Purnima, the time when youngsters go around collecting foodgrain, which is used to feed the entire community at a picnic. Jhanglu and Manglu are out on their rounds for collection when they encounter two winsome lasses with whom they start flirting. The four settle down to a competition of love songs—what the Chattisgarhians call 'Daduria.'

Enter a conservative lather who states that Manti, one of the two girls, is to be married to a rich old man. Jhanglu's flirtatious become an all-consuming passion for Manti and through a series of contrivances he and his friends retrieve the girl.

Bahadur Kalarin. Tanvir picked up a folk legend from the elders of Sorar, a village in Chattisgarh and wove the strands into a play. Tanvir relates: "I saw the lanes strewn with little idols carved out of stone. The idols looked ancient and the village elders associated them with the story of Kalarin."

The story is a strange one with elements of the Oedipus complex, which is not noticeable in any

other Indian folk tale. The story is of Chhachhand Chharu who wedded 126 women but with no satisfaction. Eventually, at the end of the play he realised that he had an irrepressible fixation for his mother (Bahadur) and this leads towards the final catharsis. **Charandas Chor.** This is based on a folk tale about a thief who inadvertently makes a pledge to his guru never to tell a lie. Charandas stands by this vow even though he never stops thieving. He has also made four other pledges, none of which he thought would seriously trouble him. For instance, he vowed never to eat off a golden plate or agree to be the king of this country—after all, who would offer him, a thief, any of those things?

However, the queen of the kingdom falls in love with him because of his refusal to tell a lie, even when he is caught thieving. She offers him all the things he had vowed never to accept and when he refuses them she has him executed.

Says Tanvir: "The play has contemporary social relevance and I have tried to exploit this to the utmost. I have written the play with my actors, who are all improvisers, rather than with a pen."



Tanvir at rehearsals: dynamite energy at 59 years

DRESS CIRCLE




Subrata Chandra

What's a girl from New Delhi doing in Calcutta? **Seema Singh** was here to do a dance sequence in Ajoy Kar's *Bishbriksha* starring Aparna Sen, Ranjit Mullick and Debasree Roy and based on a Bankim novel. Dance director Asit Chatterjee choreographed the scene. All's well that begins well: this first film (in Bengali) of Seema is also one of the most ambitious projects of veteran director Kar. Seema, following the Lucknow gharana of Kathak, is a regular visitor to Calcutta as her guru, Krishna Maharaj, stays here.

The Deaths of Abdul Hannan is the result of a month-long theatre workshop conducted by **John Martin** from Britain with Living Theatre, Khardah. It will be performed at the British Council on 19 and 20 April. In the words of the producers. Seagull Empire: "Abdul Hannan, who has died five times—in Metiabruz, in Bangladesh, in Kandahar, in Lebanon, in Nadia—is now determined to find out why he has to die over and over again." These performances are the culmination of *Shikharh I*, a year-long effort by the Seagull Empire to document theatre at the grassroots level in the suburbs of Calcutta.

Naveen Kishore





An international beauty consultant, **Elizabeth Hall**, was here on a very special mission: to launch Max Factor's new nail polish (Maxi Wear Nail Guard) as well as several new shades of lipstick. She held demonstrations all over India and was in Calcutta a few days ago to give her lecture demonstration at the Indo-American Society. This talented lady, who joined the British branch of Max Factor in July 1980, says: "Max Factor products are a little expensive. But what you're paying for is quality." As their ad goes, "Naturally."

SWAMI BUDDHANANDA'S MISSION

A success story disproving popular notions about the saline soil in 24 Parganas

THERE are adversaries who try to thrive on whisper campaigns such as Swami Buddhananda's US connections or his imagined expulsion from the Ramakrishna Mission. But there is no basis for either. Swamiji has an affinity for American values and is, to some extent, pro-American. But that does not mean that he is a CIA agent. The rumour that he was expelled from the RK Mission is also baseless. He is still connected with it.

But Swamiji is an eyesore to some upper class people. Equally, he is a sight for sore eyes when it comes to the peasant families in direct touch with this ascetic.

Disproving the widespread notion that the saline soil of the southern parts of the 24 Parganas district (the land areas close to the Sunderbans) are unfit for agriculture, Swamiji at his Ramakrishna Ashram-Krishi Vigyan Kendra (KVK) is making impressive strides in transferring the lab-to-land technology for the past many years and thereby making agriculture a profitable proposition there. Like a Casablanca, he braves all odds. The burgeoning growth of the KVK and several new schemes seem to remind one of the old Sanskrit saying, *Kirti yashah sajjivati* (Deeds and fame live forever). What one sees today in the defiant green backdrop at Nimpith, 50 kms from Calcutta, actually sprouted 22 years ago.

But the agricultural technology outfit is just one of the many-sided activities of the Ashram, an offbeat phenomenon in the Ramakrishna Ashrams. Schools, a Mahila Samity, free eyecamps, free health care for children and ad hoc relief activities are part of Swamiji's scheme of things. Yet, amidst these diverse and socially necessary activities, the agricultural technology centre is unique. Today, one finds all the activities (within the faculty of agriculture) of agronomy, horticulture, fishery, animal husbandry, farm extension education and even farm engineering at the KVK centring around Swami Buddhananda. The off-campus and on-campus training

and application apart, the practice of updating technology transfer is followed. One also finds a gohar gas plant and a windmill for demonstration.

Initially emulating the conventional RK Mission pattern, Swamiji also set up a health centre. But in no time he understood that "the backwardmost region of the country" had certain characteristics without the understanding of which no development could be possible. Poverty was the catchword. And that had to be uprooted first. In Swamiji's own words: "The revelation soon dawned upon us that provision for civic amenities would hardly suffice. Economic betterment was the need of the hour and would alone be the answer to the ills. We started an agro-development centre by equipping it with improved agricultural implements and a herd of healthier cows. We started a fishery unit and gave a fillip to kitchen gardening by laying out kitchen gardens ourselves within the Ashram campus."

Swamiji was all along aware that the rural peripheral setting of Nimpith, was dominated overwhelmingly by the scheduled tribes and castes. He himself comes of a low-caste family and unconsciously his

lineage might have generated the determination. But his mission embraces all, irrespective of caste, religion and creed. He and his fellowmen have a zeal for giving the poor populace a taste of technology, the annihilator of underdevelopment. The lab-to-land idea came precisely in this background, breaking the monotony of a monocrop culture.

Funding of the schemes became a knotty question. Swamiji had left no stone unturned to get funds. He has been able at last to get government funds, too. And there was always some encouragement from other quarters. All of a sudden, for instance, came a financial assistance of Rs 110,000 from the Raghunull Charity Trust, through the initiative of its president, Mr B.P. Khaitan. It added a new impetus to the Ashram's venture. Wrote Swamiji: "The offer came as a godsend to us when we were groping in the dark as to how to place agriculture on a scientific basis. The aforesaid financial aid suffered from one major handicap in that the entire donation was non-recurring capital outlay meant for erecting buildings to provide the training infrastructure with no portion thereof being available to



Swamiji: Showing the vegetables of labour



Poverty, the catchword

meet recurring training expenses. This placed us in a quandary and prompted us to approach the Department of Agriculture, West Bengal, for favour of sanction of requisite funds towards recurring expenditure. Mr S.K. Ghose, IAS, the then Secretary to the Govt of West Bengal, Department of Agriculture, gave us a patient hearing and readily agreed to send a team of officers consisting of Mr S.C. Chakravorty, Joint Director of Agriculture, West Bengal, and Mr Biman Dutta, Deputy Director (Training), West Bengal, for submission of a report after examining our case. The two visitors came to our Ashram sometime in May 1978 and recommended our

case. They incidentally suggested that as we needed a more compact and comprehensive scheme for the overall agricultural development of the area, we should approach the Indian Council of Agricultural Research, New Delhi, for establishment of a Krishi Vigyan Kendra. This valuable suggestion arrested our thoughts."

For fund raising the Swamiji even flew to New York in June 1977 with \$6 as pocket money. He met Mrs Lilian Carter, former US President Jimmy Carter's mother. Incidentally, his first visit to an American family was at Georgia. He approached one and all, whether Indians or not. He then moved to Canada and that

effort latched for the Ashram \$7577. Most of the donations came voluntarily.

What is interesting to note is that in the course of time there was no difficulty in finding proper men to take up cudgels on behalf of the Ashram at the ICAR. The late Jyotirmoy Bosu, the firebrand CPI(M) MP was then a very active member of the ICAR. He arranged a visit of a team from the ICAR in 1978 and persuaded Prof M.S. Swaminathan to go along with him during the visit. The team gave a favourable report. Nimpith was regarded as a suitable place for a agricultural research unit. The ICAR accorded a grant of Rs 19.9 lakhs for setting up the centre. Today, it receives a grant of Rs 300,000 a year from the government of West Bengal on the Sunderban Development head, for the KVK only, leave alone other assistance from the ICAR and other public statutory bodies and agencies. The KVK adopted 428 farm households from the poorest strata of the cultivating families for the sake of lab-to-land transfer.

The agricultural development programme via technology transfer at Nimpith now encompasses a vast and diversified arena. An agro-development centre, a dairy, a fishery, a bee-keeping unit and an agricultural marketing centre apart cotton research schemes, artificial insemination experiments and a tank improvement project are other ventures. New Delhi also seems to be getting convinced about the utility of the efforts of Swamiji. The latest major grant was from the ministry of rural development which sanctioned in August last Rs 5.39 lakhs for a two-year project or extension of dairy with artificial facilities for the Sunderban farmers. If anyone comes to the villages around Nimpith, he will find the technologists walking around, talking to the tillers, and one will realise that communication between the articulate technologist and the toiler on the soil has to be naturalised.

But Swamiji seems insatiated: no conceit, no fatigue. He hasn't left any opportunity untapped from Lilian Carter to the Marxist minister of Sunderban Development in West Bengal, Mr Provas Roy. One gets an unmistakable impression when talking to him of a complete unanimity on one issue: the development imperatives of Sunderbans



Mrs Indira Gandhi with Swamiji

Pradip Basu

7 DAYS

S	M	T	W	T	F	S
17	18	19	20	21	22	23

The information given below is accurate at the time of going to press (10 April).

HINDI FILMS

NEW RELEASES

Andha Kanoon (A): Elite (S N Banerjee Road, 241383), Hind (Ganesh Chandra Avenue, 274259), Gem (A J C Bose Road, 249828), Bina (Bidhan Sarani, 341522), Basusree (S.P. Mukherjee Road, 478808), Moonlight (T C Dutta Road, 343339)

Jeeto Aur Jeene Do: Orient (Bentinck Street, 231917), Crown (R. A Kidwai Road, 244822), Ganesh (Upper Chitpur Road, 332250), Uttara (Bidhan Sarani, 552200), Purabi (Lenin Sarani, 350680)

Kaamchor: Lotus (S N Banerjee Road, 242664)—3 shows; Mitra (Bidhan Sarani, 551133), Priya (Rashbehari Avenue, 464440)—both noon

Rakesh Roshan and Jayaprada in 'Kaamchor'



REGULAR SHOWS

Masoom: Metro (Chowringhee Road, 233541)—2.30.5.30.8.30, Sree (Bidhan Sarani, 551515), Ujjala (Russha Road, 478666)—both noon

An adapted version of Erich Segal's *Man, Woman and Child*, this film is one of the most talked about this year. Directed by Shekhar Kapur his first attempt has come out with flying colours.

Indu Malhotra (Shabana) is a very happy and contented woman, and her husband, D.K. Malhotra (Naseeruddin) is a loving man. They have two lovely children, the husband is a successful architect and provides well for the family. In short, everything is going super for the family.

Indu watches other marriages around her, not so many beds of roses and watches many of them breaking to pieces. She observes her friends go through the agonies and turmoils of a broken marriage. She feels reassured that her marriage is unbreakable. Then, one day a telegram

that shatters her happy little world arrives. After their marriage, another woman (Supriya Pathak) had entered her husband's life. The woman is now dead, but she has left behind the legacy of their affair, a child, Rahul (Jugal Hansraj) by D.K. Malhotra.

But this son's existence is unknown to DK, a son who now becomes his responsibility. Indu is enraged though this was the first and only time, it was only a two-day affair, and DK never saw the woman again. What matters to her is more psychological: her illusions about the sanctity of marriage have been shattered. Her faith and trust have been undermined.

And then, one day, the living proof of her husband's infidelity comes home to Indu, a child obviously in need of love, home and family. And this child could also destroy the home and the family.

Nastik: New Cinema (Lenin Sarani, 235819)/4 shows

The villain, Amjad Khan, may not be a great believer, but he certainly has his eye on

the beautiful idol in a village temple. He decides to steal it, but on that fateful day, the priest falls seriously ill and his son brings home the idol for him to pray. The villain gets furious, but manages to frame the priest. Naturally, the priest dies of shock. Their house is also set on fire—and yes, the son grows up to be Amitabh Bachchan and an atheist.

The hero becomes a thief, aided by Pran and Hema Malini, but all three have one aim in life to settle scores with Amjad. The return of Sanka from abroad with an artificial eye for her one-eyed brother, Amjad, aggravates matters. Thrills and fight scenes follow. The Almighty finally turns the hero into a believer though he probably won't succeed in making the film run.

Nikaah: Paradise (Bentinck Street, 235442)

In the type of role that Meena Kumari, Nutan and Nanda tried and succeeded in before her, newcomer Salma Agha goes through the gamut of trials and tribulations that the *Bharatiya naari* has to.

Tossed between two headstrong and selfish men, the lady is a damsel in distress. Married to Deepak Parashar, she finds her husband turning into a workaholic and even his honeymoon cannot stop him from going out to work. Neglect turns her into a poeess and she falls back on the emotional support that her ex-lover, Raj Babbar, offers her. Babbar is also tapped to get her poems published. Her tension-ridden marriage ends in divorce and after some hesitation, she marries the ex-lover. But the second marriage gives her a second round of acid tests.

B.R. Chopra directs with aplomb.

Prem Rog: Roxy (Chowringhee Place, 234138) Darpana (Bidhan Sarani, 552040)—3 shows.

The nemesis of hypocrisy in matters of the heart, Raj Kapoor, has returned to the apex of filmdom with this movie. He presents a withering assault on outdated and constricting social customs and taboos.

Deodhar (Rishi Kapoor), a

young social reformer, who is as ready to pick up a cause as he is to pick up a microphone and deliver a speech, wants to marry a young widow (played by Padmini Kolhapure).

However, the monolith of a 2,000 year-old Hindu society stands in his way (Remember the germinal works enshrined in Manusmriti?). Fortunately, Deodhar ultimately has his way and gets the girl he loves.

The cast in the box office hit includes Rishi, Padmini, Shammii Kapoor, Kulbhushan Kharbanda, Nanda, Tanuja and Raza Murad.

Samraat: Opera (Lenin Sarani)—4 shows.

Samraat is a tale of a sunken ship carrying a load of contraband gold belonging to a smuggler king. What follows is mainly the struggles to recover the same.

Jeetendra soon sees through Zeenat's disguise to discover a woman beneath it all (what else) and promptly falls in love with her. Dharmen-

dra and Jeetendra, are employed by a poorly disguised (in male attire) Zeenat Aman who instructs them to recover some important information and thereby restore



Light and shade effects add to the drama in 'Mou Chor'

the good name of her father, who was the captain of the ship called Samraat. Her father had been implicated by the villain (Amjad Khan).

dra, a misogynist, refuses to toe the Hema Malini line (though, eventually, like all good heroes, he does). Parts of the film have been shot underwater, but the amateur

handling is a great disappointment especially to those looking at a remake of *Jaws*.

Vidhaata: Majestic (R A Kidwai Road: 242266).

Taking a bow to national integration, the film portrays two locomotive engine drivers who are the best of friends despite belonging to different faiths. Shammii Kapoor plays a

believer in Destiny and Dilip Kumar is a man of action.

Dilip Kumar decides to abandon the life of the tracks and takes to the world of shadows, thereby writing his own destiny and creating an empire of wealth for his only grandson, Sunjay Dutt.

But to keep the truth from him, Dilip sends him many miles away to grow up in hardship and poverty under the guidance of Sanjeev Kumar who, of course, teaches him the good things of life.

When he returns to the world of wealth, the strapping young man prefers to live among the poor and falls in love with a poor girl, Padmini Kolhapure. This leads to a point of conflict Sanjeev and Dilip, and the former quits home.

All this distresses Sunjay Dutt. Soon, Sanjeev dies and Sunjay finds out the truth about Dilip's wealth. Moved to action, Sunjay begins to investigate and is faced with cruel reality. A mighty confrontation takes place amidst much high drama.

Clint Eastwood losing his shirt in 'Every Which Way You Can'



BENGALI FILMS

NEW RELEASES

Phalik Chand: Sree (Bidhan Sarani, 551515), Indra (Indra Roy Road, 471757)

Based on a story by Satyajit



Medieval ferocity on display in 'Shogun's Ninja'

Ray and directed by Sandip Ray.

REGULAR SHOWS

Asillatar Daye: (A): Rupbani (Bidhan Sarani; 553113, Aruna (M. G. Road; 359561), Bharati (S. P. Mukherjee Road; 474686)—3, 6, 8.45.

This is another potboiler, but at least it's different. The story concerns a book published 40 years ago in Dhaka which was banned by the British government. They had found the plot vulgar. Bharati Publications revive the book in independent India but the publisher gets into a fix.

One of the booksellers peddling this book even gets thrown behind bars. But the publisher gets cracking and hires the two top legal brains in the business to fight his case. And they are pitted against another prima donna of a lawyer. And all three seek advice from their doddering old professor whose granddaughter is in love with one of them.

While the case is on, a youth on reading the book goes berserk and murders a call girl. This throws a spanner in the defence counsel's case. The youth's aunt, however, helps to unravel some of the mystery.

Mou Chor: Bijoli (S.P. Mukherjee Road; 473462). Chhabighar (M.G. Road;

352740)—2, 30.5.30.8.30

Possibly intended to be a saga of ordinary man's struggle and his fight for survival against a hostile nature, despite its beauty the film is set in the Sunderbans.

FOREIGN FILMS

Any Which Way You Can: New Empire (Humayun Place; 231403)—12, 3, 5.45, 8.15.

A light easygoing comedy with no high sounding philosophies to flout except one; to entertain, and to do it well. Barroom brawls are there, but no guts and gore stuff.

Clint Eastwood, in an extension of his earlier role of Philo Beddoe, the cavalier trucker (*Any Which Way But Loose*), proves that macho appeal can cover up a lack of great acting talent. Sondra Locke, his lady love, also reappears in this film and keeps him in delicious company.

Chaku Master: Minerva (Chowringhee Place; 241052)—12,3,6,8.30.

Enter The Dragon: Globe (Lindsay Street; 231769)—12,3,5.45,8.30.

Eyewitness To Murder: Tiger (Chowringhee Road; 235977)—12, 3, 5.45, 8.15.

A gripping film, it is marred

by bad sound projection. William Hurt is a janitor in a New York office, employed by a firm of Vietnamese jewellers. One evening, he discovers the body of his boss, but knows nothing about the murder.

A smart lady reporter from the local TV station is commissioned to cover the crime. Being a fan of this reporter, Hurt pretends to know more about it than he actually does. This lets loose many forces, among them being an Israeli diplomat who is a secret agent. The film ends with a memorable finale which uses a New York stable full of horses as a backdrop.

Shogun's Ninja: Jyoti (Lallu Sarani; 241132)—12, 3, 6, 8.30.

Ninjitsu was a highly esoteric ancient Japanese art, an art which went out of currency some 300 years ago. It went beyond the routine demands of martial arts; it involved various disciplines like poisons, two-handed sword fighting, fire bomb and smoke screen making, mastery over small and unusual weapons, disguises, camouflage, hypnotism, even magic. The Ninja were, therefore, a fearsome night patrol said to possess strange powers.

Set in 16th century Japan, *Shogun's Ninja* has enough action and thunder to make the blood go racing in the veins.

The story is one of revenge against an evil Shogun who has been a thorn in the hero's side and has indulged in treachery. The hero and his small group practise a guerrilla-like warfare against him and eventually good triumphs. There are plenty of spectacular feats, and more martial arts are rendered mundane in comparison to the choreographed action here.

THEATRE

BENGALI

17, 19, 21 April: 3, 6.30 pm. Aghatan: Rangana (153/2A, Acharya Prafulla Chandra Road; 556846).

Written by Biru Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile actor Anup Kumar.

Mohinee Pingala: Minerva Theatre (6&6 i Beadon Street; 554489)

Based on Subodh Ghosh's *Bharat Premkatha*, the play has been directed by Biru Mukherjee, and the star attraction is Supriya Devi both in dance and as well as in the title role while the other leading artists are Pradip Mukherjee, Satya Maitra, Nihar Chakraborty, Shyamali Chakraborty, Seema Dey and Ashim Kumar. The dance is by Asik Chatterjee, with Barnasree Sengupta providing vocals to the music of Prasanta Bhattacharjee.

Nahabat: Tapan Theatre (37A & 37B Sadananda Road 425471)

Directed by Satya Bandhopadhyay, this play is regularly being staged for the past six years and more.

Samadhan: Star (79/3/4 Bidhan Sarani; 551139/4077).

Ranjitmall Kankaria directs while Mahendra Gupta acts in the social drama.

Sreeman Sreemati: Pratap Manch (Acharya Prafulla Chandra Road).

Direct and acted by Gyanesh Mukherjee, with leading artists Nilima Das, Soma and Basabi Nandy. A Chaturmukh presentation.

TV

DACCA

5.55: Worzel Gummidge
7.10: Nazrulgeeti.
9.35: Hart to Hart.
Second Channel
6.02: Sports Magazine.

7.05: A Town Like Alice/Timeless Land.
 8.25: Documentary film show.
18 April
 6.40: Get Smart/Different Strokes.
 7.30: Amar Desh programme based on the problems of working people.
 9.35: Charlie's Angels. Second Channel
 6.02: Coronet (cartoon).
 7.05: Kojak.
 8.25: Electric Company.
19 April
 5.55: Fang Face/Woody Woodpecker (cartoon).
 6.40: Best of the West.
 10.25: Trapper John MD. Second Channel
 6.02: Space Angel.
 7.05: Film show on viewers request.
 8.25: Sur Lohori
20 April
 5.50: Mighty Man and Yukk (cartoon) and Daisy Daisy.
 6.45: Sapphire and Steel.
 7.10: Ebari Obari General knowledge competition
 9.35: The Fall Guy/The Man From Atlantis. Second Channel
 6.02: Thunder.
 6.25: Sports programme
 8.25: Here Is Lucy.
21 April
 5.55: Sesame Street.
 8.30: Yes Minister/Classics Dark and Dangerous.
 9.35: Drama of the week.
 10.40: Musical show. Second Channel
 6.25: Phoenix Five.
 7.20: Chips
22 April
 5.30: Spider Man/Fang Face.
 6.15: Waltons.
 7.30: Bewitched.
 9.40: Friday night cinema: Bengali feature film
 Second Channel
 6.30: Gilligan's Island.
 6.55: Musical show.
 8.25: You Asked For It.
23 April
 9.35 am: Hans Christian Andersen (cartoon).
 10.35: You Asked For It.
 12.00 noon: The Powers Of Mathew Star.
 12.50pm: Sports programme.
 5.30 Rumjhum.
 6.45: Little House On The Prairie.
 10.25: Dallas. Second Channel
 6.02: That Girl.
 7.28: Alfred Hitchcock presents.
 8.25: M.A.S.H.
Friday night cinema: this week The Stranger will be telecast. The actors include Loretta Young, Orson Wells, Edward G. Robinson, and Richard Long. A suspenseful, gripping drama in which a government agent is assigned to head a relent-

less manhunt for a disguised Nazi criminal believed to be living in a small town.

TRAVEL

PLANES

Calcutta—Bangkok—Hong Kong—Tokyo: Calcutta departure, AI316 (2*) at 2210 hours; Calcutta arrival AI307 (3) at 2340.
Calcutta—Bangkok: Calcutta departures, TG312 (1, 3, 6) at 1345; Calcutta arrivals, TG311 (1, 3, 6) at 0900.
Calcutta—Karachi—Copenhagen: Calcutta departure SK976 (4, 7) at 0830, Calcutta arrival SK975 (4, 7) at 0710.
Calcutta—London—New York: Calcutta departure, AI103 (2) at 0030.
Calcutta—London: Calcutta departure, BA144 (2) at 2145, Calcutta arrival BA145 (2) at 1335.
Calcutta—Kathmandu: Calcutta departure TG 311 (1, 3, 6), 0945; Calcutta arrival TG 312 (1, 3, 6) 1300.
Calcutta—Delhi: Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630, Calcutta arrivals, IC 264 (daily) at 2205, IC 401 (daily) at 1040.
Calcutta—Bombay: Departures, IC 176 (daily) at 0640, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 0850, IC 274 (daily) at 1850.
Calcutta—Madras: Departures, IC 265 (daily) at 1435, Calcutta arrivals, IC 266 (daily) at 1935.
Calcutta—Gauhati: Departures, IC 249 (daily) at 0600, IC 229 (daily) at 1140; Calcutta arrivals, IC 230 (daily) at 1425, IC 250 (1, 2, 3, 5, 6) at 1800, IC 250 (4, 7) at 1220

TRAINS

1 Up/2 Down: Delhi Kalka Mail: (Daily) Howrah departure: 1920; Howrah arrival: 0815
101 Up/102 Down: Rajdhani Express: Howrah departure (1,4,5,7): 1700; Howrah arrival (2,3,6,7): 1050
81 Up and 103 Up/82 Down and 104 Down: Air Conditioned Express: (Tri- and Bi-weekly) Howrah departure (2, 3, 4, 6, 7): 0940; Howrah arrival (1, 2, 3, 5, 6): 1710.
2 Up/1 Down: Bombay Mail: (Daily) Howrah departure: 1945; Howrah arrival: 0805.
5 Up/6 Down: Amritsar Mail: (Daily) Howrah departure: 2000; Howrah arrival: 0755.



'Omnibus' by S. Borthakur

59 Up/60 Down: Kamrup Express: (Daily) Howrah departure: 1855, Howrah arrival: 0630.
 * Denotes days of the week, from Monday (1) to Sunday (7).

RECORDS

FOREIGN

Talking Back To The Night: Steve Winwood (HMV)
 Steve Winwood in *Talking Back To The Night* takes up where he left off in *Arch Of A Diver*. The record therefore is not recommended to the sceptic but the Winwood lover should not miss it.

Winwood's techniques can only be attacked at grave risk to the critic's self-respect but in this record the mediocrity is rather more sustained than is the brilliance. There is a definite lack of melody and the tantalising leads are painfully far between.

The music is definitely worth hearing but it has a sense of emptiness characteristic of mediocrity. A few hours later no memorable passages spring to mind. The numbers are difficult to distinguish mainly because they seem to be repetitive with slight variations in the garnishing.

Maybe one expects a lot from Winwood. He has been a member of Traffic and of Blind Faith and was mindblowing when he played in *Go-Live* along with Michael Shrieve, Al De Meola and Stomu Yamashita.



'Walt' by Prodip Mondal

THE ARTS

17-20 April: 3-8 pm.

Members of 'Group Two' exhibit their paintings and drawings. The pieces on display will be from the works of Shyamkanu Borthakur, Abhijit Guha, Prodip Mondal, Gopal Das, Chanchal Mondal and Pranab Phauzdar.

At the Academy of Fine Arts, Cathedral Road.

17-24 April: 4 pm-8 pm.

An exhibition of paintings by Arati Sen Roy (The exhibition will remain closed on 15 April.)

At the Birla Academy of Arts and Culture (109 Southern Avenue).

17 April: 6.30 pm.

Vyaktigat, a play in Hindi by Madhyam, written by Lakshmi Narayan Lal

At Kala Mandir (B), Shakespeare Sarani; 449083

SPECIAL EVENTS

19 April: 6.30 pm.

Mutual Influences Of Music Traditions, a talk by Mr V.K. Kichlu which continues the series of 'East-West Talks'. Mr Kichlu is the executive director at the Sangeet Research Academy and he will base his talk on his experiences at music conferences at Manila and Bombay.

At the Max Mueller Bhavan (Pramathesh Barua Sarani).
23 April: 5.30 pm.

Mrichhakalik, by Bohurupee, is put up in aid of the Welfare Society for the Aged and the Blind.

At Rabindra Sadan (Cathedral Road).

WHAT was only a flicker 60 years ago has today flared up into a flame. Brightly and brilliantly it glows. Nowhere in the world possibly is there another club which can so completely identify itself with tennis in the whole country. Its growth gives the complete picture of Indian tennis from its earliest to the latest stage

Before 1920, tennis was confined to the privileged class not only in Bengal but also in India. An event, though unpleasant, occurred in 1920 which virtually laid the foundation of this club. Mr Anadi Mookerjee and Mr Ganesh Dey were cycling along Woodburn Road one afternoon. They saw a large gathering inside the Woodburn Park. They stopped, enquired and learnt that a tennis club (Punjab Club), was entertaining the delegates of Punjab who had come to participate in the Indian National Congress Session. Being ambitious, they asked the secretary for membership. As the rules did not allow admission of other communities, their request was turned down. They immediately resolved to undo this state of affairs.

They went to Mr Chapman, the District Engineer of Calcutta Corporation, and succeeded in convincing him to grant a lease for one tennis court in the same park for use of all communities/nationalities. The club was opened in June 1920 without a name and Rs 35 were collected from five members. Second-hand gear was bought and play was started without screens. The Calcutta North Club at Beadon Square was then the home of Indian tennis. At the suggestion of Mr Ananto Mookerjee, one of the members, the baby at Woodburn Road was named "Calcutta South Club," with a vow to make it the new home of Indian tennis. In order to limit the liability of its members and to procure additional benefits of company law, the word "Limited" was added to the name on 30 January 1959.

At the end of the first year, the club had 17 members including the world famous Japanese Shimdzu and Okamoto who had earlier confined their play to their own club, the Nippon Club. Mr R. Daghish and Mr Anadi Mookerjee were the first president and secretary respectively.

There is an amusing anecdote about Shimdzu. His payments of club bills were always delayed, but he never liked playing with old

balls. Owing to tight finances, the club could not afford to give new balls more than twice in a month. A deal was struck. He was to bring a dozen new balls whenever he came to play. After play, the balls were to be left in the club.

The club made steady progress. Four more courts were sanctioned in 1924 and five more in 1925. Approval was granted for a club-

GUIDE / The Clubs **SOUTH CLUB**

The story of Indian tennis c
account of how this instituti



The club's malls mowing the lush green carpet



Two pictures of contentment in front of the clubhouse

Calcutta

be told without an
urted excellence

house and the pavilion was built in 1926 with a member's, Mr Sajjan Chowdhury, financial assistance. It was opened on 4 November, 1926, by Mr M. Senda. With the help of the then Mayor of Calcutta Corporation, Mr J. M. Sengupta (the club's vice-president from 1926-1933), six more courts were sanctioned in this year. Since building of courts involved felling of several big palms, a

vigorous press campaign was started for and against the proposal. While some called the new constructions "Vandalism in the Park." The Statesman (24 August, 1928) said: "After all, grownups too need some place in which to exercise themselves and as they can hardly run about in the maidan, flying kites and chasing toy balloons, it is necessary that they should have grounds in which to play their more ordered and systematic games." The battle was won when the Mayor said in his speech (recorded in *The Statesman* 3 September, 1929) in the corporation discussion: "As far as playing tennis was concerned, the corporation would take pride in the fact that they had been instrumental in establishing the South Club in Woodburn Park, one of the finest lawn tennis clubs in Calcutta."

When the need was felt for year-long continuous play, permission was sought and granted for six hard (brick) courts. These were built and the inauguration was done on 10 June, 1934, by the Mayor, Mr S. K. Basu. The pavilion (the existing one) was extended and bar facilities were also started during that year.

Till 1934, the all India tournament of the club, called the Calcutta Lawn Tennis Championships (AILTA approved), was held in March. From 1935, its name was changed to the East India Lawn Tennis Championships. In due course, this assumed the form of the National Championship of India.

The First National Championship (1948) and the First Asian Championship (1949) were held here. Two club members, Mr Sumant Misra and Mr Dilip Bose, were the respective first winners. In 1937 the then Governor of Bengal, Hon. Sir John Anderson, an honorary member of the club, suggested that the club should have a golf course, 24 tennis courts, a skating rink, a swimming pool and a large clubhouse. This scheme also had the blessings of Lord Brabourne and a site was nearly selected in the lake area. The unfortunate demise of the governor became the death knell of this plan.

It was thanks to this club that the visit of the first foreign team to India could be arranged. In 1929 the French team, comprising of H. Cochet (world's No. 1 then), J Brugnon (another world-ranked player), P. Landry, R. Rodel with Mons. Parisot as manager, was touring Japan. Since it was beyond the financial strength of the club to bear



Jeep Mukherjee (centre) coaching a batch of youngsters



A Letter Sent Home In The Forties

ABOUT once a week I try to get into the South Club for some tennis. I go to the modest but attractive clubhouse (a converted residence) and let the skilful bearers divest me of uniform and clothe me with white shirts and trousers.

Then to the courts. The grass courts that we used before the monsoon rains are among the best in the world—so Tilden said—and certainly they are the best I ever played on. Now we use the excellent brick-dust courts, which dry quickly after a shower.

If I have no one with me, I readily find others to make up a match, perhaps a British officer, an American businessman and a young Indian maharaja. It is quite a family affair. The Indians, like the British, are enthusiastic about tennis, and this love of tennis is a potent bond. Moreover, there are no "dub" players. You are sure of a good match.

At hand on the courts are good tennis balls, and very youthful ball boys to chase them, the same as for tournaments at home. After one set we usually give up the court to other waiting players, but before long are able to go ahead at another newly surrendered court. The brief rest is enjoyable in this heat. At the end

of the match I deliver myself again to the deft bearer, who strips off my clothes and ushers me into a bath.

Afterwards we drink and chat at the bar—most of us are men, perhaps a wife or two or an attractive Indian girl. Last time I refrained from a gin and lime in favour of a strange but delightful non-alcoholic beverage proffered me by Dr Kakko, a milk base to which were added a dozen Indian ingredients including rosewater and almonds.

Recently a little ceremony was held to present Hal Surface, who is about to go home after twice winning the tennis championships of India, a handsome platter. Hal was quite touched, and said a few words about 'international goodwill,' to his audience of friends.

I like the South Club, and agree with Hal Surface that international problems all over the world would be greatly eased if only as sportsmen we could know one another and battle it out with tennis rackets instead of guns.

S.C. Godfrey,
Brigadier General, USA
Air Engineers.

Courtesy: South Club's silver jubilee brochure

the expenses, some members volunteered to raise Rs 14,000 through personal guarantees, with the understanding that they would forge their money if the venture flopped. The team came and played before a full house. Thus a new chapter was opened in the history of the club leading to subsequent visits by Austin, Tilden, Drobny, Borotra, Mervin Rose, Kramer, Hoad, Rosewall, Segura, Trabert, Sedgman, Emerson, Stolle, Cooper, Anderson, Gimeno, Olmedo and Santana. Though the champions now demand exorbitant prices (according to Indian standards), efforts are still continuing to get them to visit this legendary place.

Due to the South Club, Bengal became the nursery of Indian Tennis. Dilip Bose, Sumant Misra, Naresh Kumar, Premjit Lall, Jaidip Mukherjea Gaurav Misra, Akhtar Ali, Bidyut Goswami and Chiradip Mukherjea have been its products.

In keeping with this tradition, a coaching scheme with quarterly age-group tournaments was started from April 1982 with over a hundred youngsters in order to check declining standards in Indian tennis. A team of promising teenagers has been sponsored for championships.

While good clubs are getting beyond the reach of ordinary people due to regular enhancements of admission fees, the South Club has managed to keep its costs within reasonable limits—its admission fee is still Rs 500 and monthly charges Rs 45, with 12 days afternoon play of three hours guaranteed to members every month, with no extra charge for balls. It is still maintaining its motto, "Justice to all," by keeping the morning play open so that even non-members can enjoy the game by paying a meagre sum of Rs 6.

It was the highest tribute to this place that the greatest event in the history of Indian tennis, India's first entry into the challenge round, occurred here in December 1966. While Tilden had no hesitation in writing: "The centre court at the South Club in Calcutta is one of the best grass courts of my experience" (Page 151 of his book *Aces Places and Faults*) and then in including its name in the list of 20 clubs unique in his memory (Page 125 of the same book), I can safely call this place "The Mecca of Indian tennis."

I. N. Chaturvedi
Photographs: Rajit Basu



Tony Trabert, Pancho Segura, Frank Sedgman and Ken Rosewall at the South Club courts

Inner Eye

NEXT SEVEN DAYS FROM APRIL 17 TO APRIL 23

ARIES
March 21—April 20
Many pleasant surprises are in store for you this week, especially in domestic, love and social matters. Secret matters progress well and young people and intellectuals greatly contribute to your success and well-being. Monetary losses through extravagance and imposition are threatened.

TAURUS
April 21—May 22
Your week will be extremely fortunate. Make the most of the excellent vibrations now operating in all spheres, whether business, domestic, love or marriage. Children and intellectuals prove helpful. A sense of well-being and contentment pervades you despite some disappointment financially.

GEMINI
May 23—June 21
You will be perplexed and anxious over some unexpected adversities beyond your control, which later will be amicably settled. Settle outstanding liabilities. Deal sympathetically and tactfully with others, specially womenfolk, and make no sudden, erratic changes of any kind.

CANCER
June 22—July 22
An unexpected but pleasant surprise, perhaps through an elder, is pre-arranged. Your week is indicative of much activity. Love, domestic and business affairs cause anxiety. Tone up your nervous system—cultivate faith and patience. Your financial position greatly improves, inheritance being likely.

LEO
July 23—Aug 22
Your affairs prosper well; many beneficial changes being foreseen for you this week. Go confidently ahead with all your projects—great success and much happiness will result. Professionalists are advised to avail of the favourable vibrations to their own advantage. Romance enters your life.

VIRGO
Aug 23—Sept 22
You are urged to conserve your resources, avoiding extravagance and prodigality. Loss and unhappiness threaten you through ill-advised love affairs and foolish conduct towards the opposite sex. Tact, persistence and tolerance will be necessary to avert trouble. Take care of health.

LIBRA
Sept 23—Oct 22
The first part of your week is fraught with danger of trouble and loss through speculative sources and deception in business. Later, from 20th onwards, initiative and intuition greatly aid you. You will benefit in diverse expected and unexpected ways, as to be praised by all your relatives and friends.

SCORPIO
Oct 23—Nov 21
Stellar portents strongly favour intellectual activities and travel, but warn against prodigality and gambling, whereby heavy losses may be incurred. Curb the tendency to have a good time irrespective of cost. The intellectual faculties will be highly developed and success seems assured.

SAGITTARIUS
Nov 22—Dec 22
This week an unexpected upheaval or journey will be followed by financial benefits and happy moments. Take extra care of health of elderly relatives among family. A female relative may occasion anxiety, but secret help will come for you at the end. Children and secret matters are well signified.

CAPRICORN
Dec 23—Jan 20
Your week proceeds more or less in a similar manner. Exercise utmost diligence in all financial transactions, avoiding excessive expenditure and extravagance. Restrain tendencies to make changes whether in business or friendships. Avoid doubtful love adventures which cause problems.

AQUARIUS
Jan 21—Feb 20
A personal disappointment will be offset by unexpected advancement as well as gain through speculative sources. Better health, travel and new friends are also indicated. All your affairs prosper well. Make the most of your opportunities since it is a lucky week for you. Forge ahead in all things.

PISCES
Feb 21—Mar 20
This week calls for more caution since you are threatened with sudden but mainly avoidable losses through foolish speculation, extravagance, theft and law. Utmost caution and circumspection advised in all matters. A critical week for you. Guard against excesses and fair weather friends.

BIRTHDAYS

April 17
Your affairs make great headway during the early part of the year. Later, an elderly partner may occasion anxiety which will gradually recede, however. Much success is promised you, the more so if a tendency to leave things unfinished is overcome.

April 18
Your year is indicative of a fair measure of advancement and conviviality, but do not neglect your business for pleasure. Refrain from worry over a domestic or love disappointment which should be amicably settled during the last part of the year.

April 19
This anniversary promises you an important change in profession, and you will undertake many journeys which will have future benefits. Business is better signified than domestic and social activities. Safeguard health of self and womanfolk, especially elders.

April 20
A week of mixed fortunes is portended. Do not fritter away money in hazardous speculation—gambling, friends or litigation. Do not allow temporary difficulties and delays to spoil your chances of success and happiness which adversely affect your health.

April 21
One of the most important and exciting years of your life lies ahead promising expected and unexpected good progress, much happiness, and beneficial changes in profession. Secret aid will be forthcoming. Court, merry, travel and make changes.

April 22
The first quarter of the year will not be fruitful nor up to your expectations. Later, from July onwards, you will be reaching your mark. A new love affair and possible marriage, or new friendships formed in romantic circumstances is predicted for you.

April 23
An auspicious anniversary is yours promising successful professional activities, gain through litigations, beneficial changes, travel and a happy time generally.

M.B. RAMAN


SUGGESTIONS

SUNDAY	AUSPICIOUS TALKS	APRIL 17	2	LIGHT BLUE
MONDAY	BUSINESS AFFAIRS	APRIL 18	2	RED
TUESDAY	SHOPPING	APRIL 19	8	GREY
WEDNESDAY	INAUSPICIOUS DAY	APRIL 20	10	LEMON YELLOW
THURSDAY	CORRESPONDENCE	APRIL 21	1	BLACK
FRIDAY	MEDITATION	APRIL 22	5	BLUE
SATURDAY	SPORTS	APRIL 23	6	GREEN


LUCKY NUMBER AND COLOURS

WONDERLAND

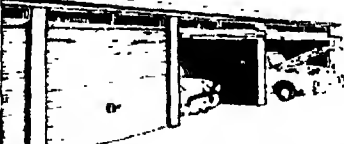
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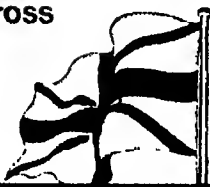
1 Across




4 Across



1 Down




8 Across

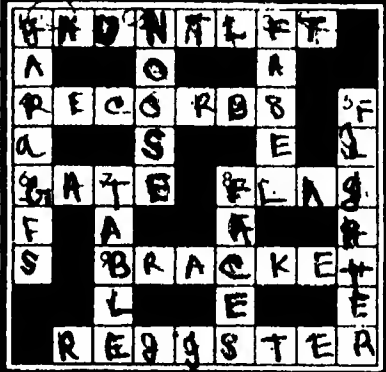


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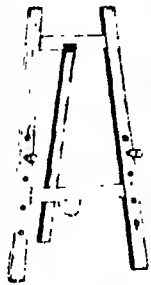
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6 Across



6 Down

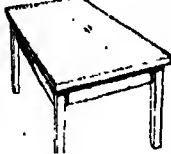


3 Down




5 Down

7 Down




7 Down

9 Across



10 Across



SOLUTIONS

Across:
 1 Gauntlet 4 Records
 6 Gate 8 Flag 9
 Bracket 10 Register

Down:
 1 Garages 2 Noose 3
 Easel 5 Fighter 7
 Table 8 Faces

• Sum Books! These classic book titles, when added, total 2001. One is by Booth Tarkington, and one is by George Orwell. What books?

Seventeen by Tarkington, and '1984' by Orwell.

• Tongue Twisters! Say aloud, and repeat rapidly: Gordon gave Grandma a green glass gas globe. Beth bought Brad a black and blue bath-brush. "Lester," said Esther, "let's pester Silvester."

Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6, Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

• **Books:** I am on the lookout for a book of Urdu poems (Shayeri). In exchange I am willing to offer a key chain, a pen and a few writing pads.

Pinky Bhattacharya.

• **Stamps:** I am interested in first day covers, Olympic and space stamps in exchange for coins of African and European countries. Exchange can only take place if the ones offered are not duplicates of what I already possess. Interested persons contact Debanjan Biswas.

• **Books:** Can anyone lend me the book *Musica Asiatica* (vol. 1 and 2), edited by Laurence Picken for sometime? A few of my Western classical LPs may be borrowed in exchange. G.Chakrabarti.

• **Music:** I am willing to

offer 2 LP's of Ventures (*Music Music* and *The Very Best of Ventures*), 2 LP's of Osibisa (*Osibirock* and *Ojah Awake*) and one LP of Boney M (*Night Flight to Venus*) for any LPs of Moody Blues, Rolling Stones, Jimi Hendrix, Eric Clapton, Bob Dylan, James Joplin or any other good rock records. Please contact Ranjan Sinha.

• **Transport:** I am offering a Spanish cum Hawaiian guitar with case in very good condition, in exchange of a medium sized cycle (any make) in reasonably good condition. Correspondence

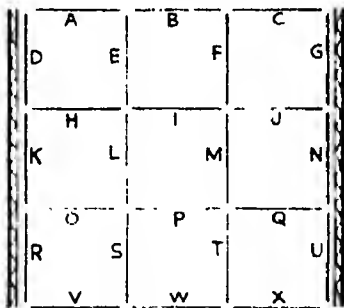
should be addressed to Sanjay Bahl.

• **Magazines:** Old issues of children's monthly magazine *Children's Detective* (Bengali) wanted. Will offer in exchange old issues of children's English monthly magazine *Children's World*. Those interested may contact S.N. Dutta.

• **Music:** I have a NKP 220V, 12W electronic converter (DC to AC) in good running condition (7 months old used only for one month) in exchange for which I would like to get cassettes. Naveen Chowdhary.

Junior Whirl

by Hal Kaufman



BLOCKBUSTER WITS TEST

In the design above, 24 straight lines form a nest of nine squares. By removing or crossing out six of these lines, three squares are left. And, by removing or crossing out two additional lines, only two squares will be left. What lines are eliminated to achieve these results?

You may choose to work this out with toothpicks or paperclips.

First, remove H, E, J, Q, T. Next, remove O and F.

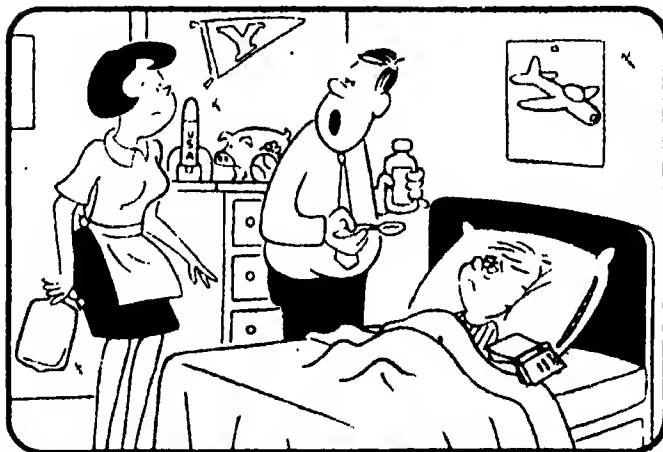
• Alley Oop! Four persons decide to go bowling. If each person bowls singly against each of the others just once, how many games will be played?

Six games in all



STICK SHIFT! All may be fair in love and war, but not in hockey as played above. Add lines to complete picture.

• Riddle-Me-This, if you can: Why was the stove empty? The fire went out. What animal is a poet? The rhyme-ocerus. How did the rooster dance with the hen? Chick to cheek



HOCUS-FOCUS



CAN YOU TRUST YOUR EYES? There are at least six differences in drawing details between top and bottom panels. How quickly can you find them? Check answers with those below.

Differences: 1 Hot water bottle is missing 2 Rocket is missing 3 Penant is moved 4 Bottle is smaller 5 Airplane is reversed 6 Book is missing



SEA HERE! Apply these colors neatly to the scene above: 1-Black. 2-Lt. blue. 3-Yellow. 4-Lt. brown. 5-Flesh. 6-Lt. green. 7-Dk. brown. 8-Dk. green. 9-Lt. purple 10-Dk blue.

SPELLBINDER

SCORE 10 points for using all the letters in the word below to form two complete words

P R O S P E C T

THEN score 2 points each for all words of four letters or more found among the letters.

Try to score at least 50 points.

Possible anagram: Crop pest

QUIZ / Neil O'Brien



This week the second quiz for 1983 on the AQUO Circuit, the Dalhousie Institute Invitation Quiz, will be held. The competition was first run in 1974 for the D.I. Quiz Cup which was replaced in 1979 by the Errol Cowper Trophy. Errol Cowper, former President of the Institute donated this handsome trophy on his departure from India for the UK in 1978. Followers of quizzes will remember Errol's carefree attitude to quizzing and his prodigious memory for historical dates.

Nearly 80 teams have entered the Quiz and they will face two days of quizzing—19 and 20 April (at 5 pm on each day) at the Dalhousie Institute. The finals will take place on Friday 22 April at 6.15 pm. The organisers regret that for unavoidable reasons they have had to break tradition by not holding the final over a weekend. However, they hope that quiz buffs will be there with their usual enthusiasm.

P.R. Sivaramakrishnan also writes that the Intra-College Quiz Contest of Hazra Law College was won by Help (39) with Classix (34) coming second. Quiz Master S. Ramalingam kept the teams alert throughout.

Rakesh Agarwal, Calcutta-25, wants to know if there is any truth

in the story that Vat 69 got its name from the telephone number of the Pope. None at all, Rakesh, that's an old joke. It would be difficult to find a Scotsman who would name anything after the Pope. And a telephone number in 1863! It was in that year that Vat 69 Scotch was concocted for the first time just before a panel of experts hired by Scottish distiller William Sanderson sampled 100 different blends set out in numbered vats. They proclaimed the blend in the vat marked 69 the best.

CBS



11th Question this week comes from Nandini Dasgupta, B.E. College, Howrah, who has also provided a detailed answer.

Question: In all Innocence children have for centuries sung a nursery rhyme with sinister undertones:

Ring a ring O' roses,
A pocket full of posies,
Atishoo! Atishoo!
We all fall down.

To what incident does this song refer

Ans: "This song arose in the London streets in 1665 during an epidemic called the Great Plague. 'Ring o' roses' refers to small red rash-like areas on people infected with the plague. 'Pocket full of posies' was a reference to the fact that from ancient times people believed sweet-smelling herbs and flowers could ward off diseases. 'Atishoo! Atishoo!' During the plague, sneezing was a symp-

tom of plague victims. 'We all fall down. As indeed, thousands of people did—dead.'"

P.R. Sivaramakrishnan reports on the First South Calcutta Open Quiz conducted by QUIZ CIRCLE: "Vulnerables—28; D.I.(B)—27 1/2; Quizaroos—27; Argus (A)—23. That was how the First South Calcutta Open Quiz culminated on the beautiful lawns of Birla Academy. There was excitement in the air right from the start with one team overtaking the other in a ding-dong battle. Kudos to Neil O'Brien for his never ceasing repertoire of interesting and wide-ranging variety of questions which really gave us a 'Quiz Feast.' Vikash Khandelwal seems to have made it a habit of winning the audience prize, as he did at this quiz.

"It was a two-day affair (perhaps the only one of its kind in the Non-AQUO Circuit), comprising two groups of 10 teams each, four teams from each qualifying for the finals.

Malay Sinha, Dam Din, asks: "What is the full name of Pablo Picasso?"

The great artist was the son of Jose Ruiz Blasco and Maria Picasso. Until 1898, when he was 17 years of age, Picasso always included his father's name, Ruiz, as well as his mother's when signing his name, but from c. 1900 he dropped the name Ruiz from his signature.

QUESTIONS

1. Which Indian University has the largest enrolment of students? (Tapan Raha, Bhadrakali and Chinnoy Chatterjee, Gauhati).
2. What is cryptography? (Subir Nag Chowdhury, Dhanbad).
3. What rank is immediately below 'General' in the Indian Army? (S. Ganguly, Calcutta-54).
4. Who invented plastic? (Lalit Saraf, Raniganj).
5. What is the origin of the name of the flower, the dahlia? (Ananya Roy, Calcutta-53).
6. Name the two former Pakistan captains who played in the last Indo-Pak Cricket tests. (Sundip Gupta, Uttarpara).
7. What is a Red Indian baby called? (Chakita Mitra, Tezpur).
8. Which architect designed Washington D.C.? (Rajesh Sinhal, Siliguri).
9. Which Indian discovered Mohenjo Daro? (Debayoti Roy, Barauni).
10. What does the popular Japanese cry 'Banzai' mean? (Manu Singh, IIT, Kharagpur).

ANSWERS

1. Calcutta University.
 2. Writing in cipher.
 3. Lieutenant-General.
 4. John W. Hyatt (USA).
 5. After Dahl, the Swedish botanist, who introduced it to Europe from Mexico.
 6. Javed Miandad and Wasim Bari.
 7. A dapoose.
 8. Charles L'Enfant.
 9. Rakesh Das Banerjee.
 10. Ten thousand years (of life to you).
- (* Indicates answer given by person sending in the question.)

MARKINGS

Extending A Hand

"MISCREANTS" in the city have an extremely innovative mind. One first heard of pockets being cut with a razor or simply being picked; of handbags being snatched; of earlobes being ripped. But nowadays these explorers have developed more humane



means of relieving people of their share of largesse.

The other day one gentleman was standing near the Wellesley crossing, when a well dressed person hailed him like a long lost friend from a corner. He pumped his arm in an effusive handshake, patted him, or rather, pounded him on his back and asked him most concernedly about his wife and children. Our friend seeing such enthusiasm was confused for a while and before he knew anything he had been shepherded to a dark corner, told to keep quiet and quickly relieved of his belongings.

The person then smiled at him, said he was sorry and left after politely telling him, "Don't try to shout or I will shoot you."

Billing Of Another Kind

ALCOHOL and even more alcohol seems to be the motto of government organisations when it comes to entertaining delegations. A few weeks ago we had reported the case of the Tea Board spending Rs 1,000 on two bottles of Scotch whisky, bought ostensibly to keep a one-member ESCAP delegation happy.

Perhaps the expenditure would have been justified had there been some positive effect on India's

tea promotion efforts to show at the end of it. But what makes the expenditure one worth condemning is the fact that a further Rs 548.63 was spent by the Board's officers for the same occasion and based on a different set of bills.

While the money for the Scotch whisky was sanctioned on the basis of a bill presented by a wine shop on Chowringhee, the second amount was based on a bill of the Great East-

ern Hotel. The goodies imbibed included 15 pegs of Honeybee brandy and 15 pegs of McDowell's Premium, not to mention 15 sodas.

What takes the cake is that the official memo sanctioning the amount most nonchalantly mentions the occasion as being "dinner held in honour of ESCAP delegation."

The question is who consumed the Scotch whisky then?

Keeping Track

A man who undertook a journey by the Faizabad Barwadih Passenger train from Sasaram (Bihar) station onwards narrated a fine account of his trip. He learnt in the town that the scheduled arrival of the train at Sasaram station was at about 12.20 pm. It was already a few minutes past 12 noon when he managed to hire a rickshaw from the civil court stand.

On arriving he paid the fare and without taking the change back jumped off the rickshaw. He then rushed towards the ticket booking window which was empty.

The thought that the only train in 24 hours had left sent cold shivers down his back, but later he was greatly relieved to know from a vendor (as also confirmed by railway enquiry) that the train was running one hour late. He purchased a ticket for the destination and went to the platform. His happiness was heightened to find the platform deserted which was a certain sign of getting comfortable

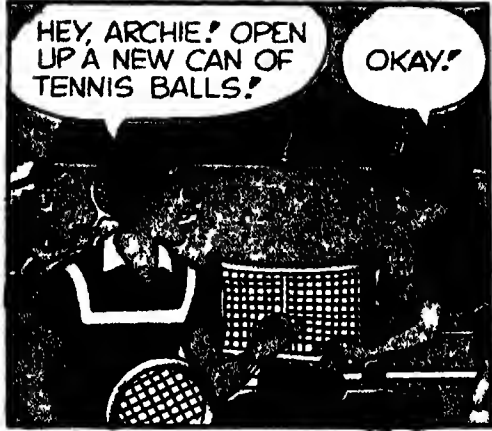
seats in the train.

After one, a further enquiry revealed that the train was running two hours late, and after two hours a still further enquiry revealed that the train was running three hours late. After 2.30 pm he saw passengers coming in batches, and by 3 pm there were about a thousand people at the platform. Thinking that the huge rush might be for some other train, he asked a person standing nearby if some other train was to arrive. To his utter surprise he was told that the

huge rush is a regular phenomenon and is only for the Barwadih Passenger, as there was no other train before 7 pm (scheduled).

The man further explained that every passenger knows and believes that the Barwadih Passenger will not come before 3 pm and hence leaves his place at about 2.15 pm and that the train is never known to have belied this belief of the passengers. Thanks to the Railways for respecting the beliefs of the masses at the cost of running trains late.





STAR WARS

Written by ARCHIE GOODWIN
 Drawn by AL WILLIAMSON



STAR WARS SCAMPBOOK



SCOUT WALKER

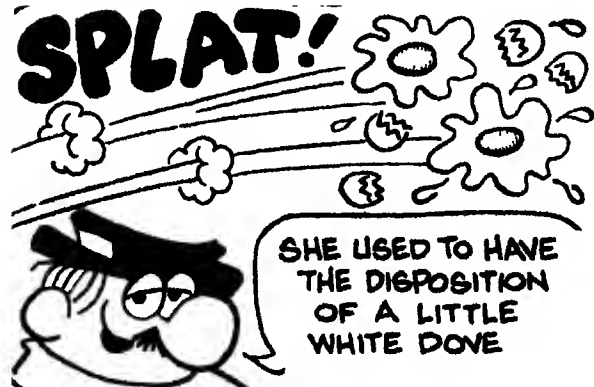
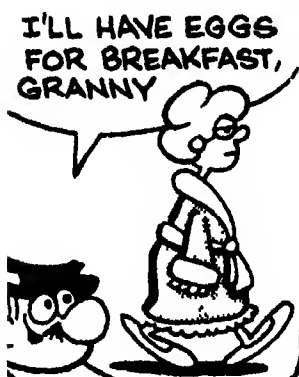
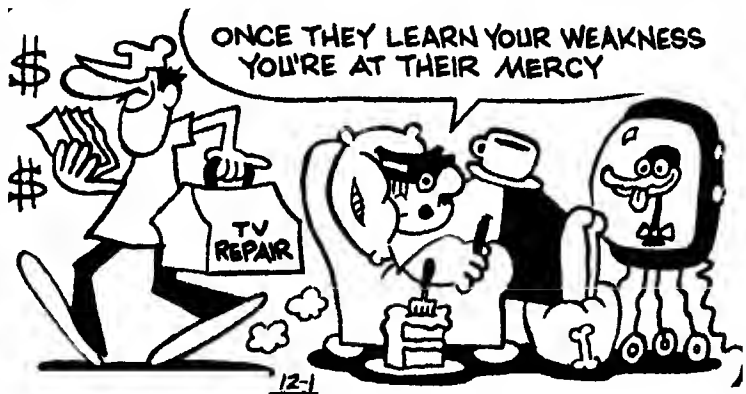
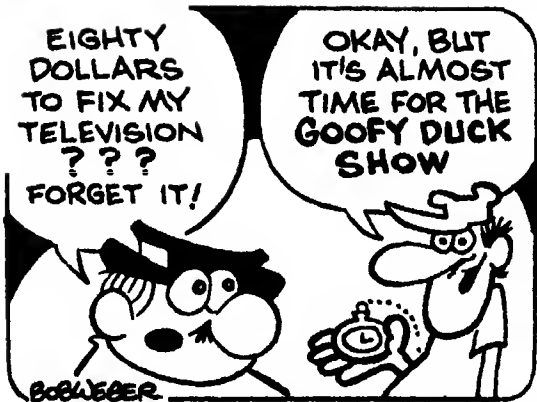


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MANDRAKE

By Lee Falk





DR. KILDARE

By Ken Bald



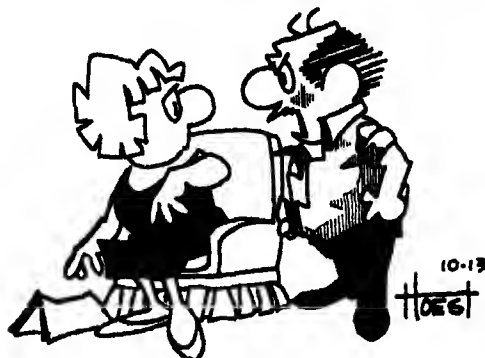
THE LOCKHORNS



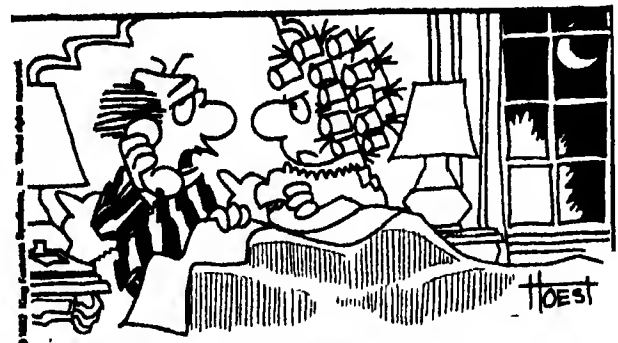
"I'D LIKE TO PACK UP MY TROUBLES BUT SHE WON'T FIT IN MY OLD KIT BAG."



"THE ONLY THING I REMEMBER TOUGHER THAN THIS WAS MY FIRST SERGEANT."



"I AM, TOO, HUMBLE!"



"NO, YOU DIDN'T WAKE ME, HERB. I'M JUST SITTING HERE LISTENING TO THE LATE LATE SHOW."

DRINKING OUT / Cooling Fluids

THE THIRST QUENCHERS

From ten paise drinking water to Ralli Singh's sherbets—we have a wide choice for the summer months

AS we get into the days of parched throats and humid brains, anything seizes the attention. Alas! Even drinking water on the road comes at a price—10 paise a glass of "refrigerated cold water." A matter of semantics, what? Can anyone find me a glass of refrigerated warm water (out of a powercut frigidaire, maybe?)

So this is where our forays begin, with a cool glassful of natural liquid, more thirst-quenching than any sweet drink which only makes one more thirsty. The next best liquid is of course the green coconut, and *daab* water, even when not chilled, is a cooling agent, timid though the taste may be. It is best drunk with the mouth close to the deftly sickled out hole and with

head tilted back full, but it requires practice, and once perfected, gives a true satisfaction than when drunk out of a straw. For as the semi-cool liquid gushes forth, some of it trickles down the throat to complete the full sensory cycle.

But a real *daab* drinker cannot be content with the liquid by itself, for the slithery white bland flesh from within makes the cooling process a more filling one.

We are still pavement-bound, as we seek out the joys of *bel* sherbet at 60 paise a glass. It is sheer drudgery and utterly medicinal to try and have this preparation within the confines of home, and to savour it, the naughty tang that the pavement seller imparts when he fishes out the preparation from an aluminium

dekchi in which float vile chunks of ice, cannot be equalled. It is sweeter, smoother, less bitter drink than that prepared in many households, and is definitely good for the system, if you can ignore the *gancha* used for straining and the origins of the water.

But we really can do better than footpath fizz and try some better established shops, partly to be on the safe side, and also to divine the large variety offered. Ralli Singh's Punjab Sarbat House co. Chowringhee (there's a branch on 1, Vivekananda road too) has been popular for ages. It is a different kind of taste altogether from the bottled aerated creations that have swamped the market after the exit of the original cola. A sherbet (not to be confused



The cheapest thirst quencher—a glass of refrigerated cold water for 10 paise



Ralli Singh's wide range of cold drinks

with the icier creations of the West) is a clawing kind of drink and the overt tastes of everything from rose and kewra to khus and sandal (Rs 1.20 a small glass; Rs 2 for the large), seem to be quite in order with the Indian palate. Their homely version of a cola—*kala khatta*, a more tart rendering of the former, is a flavour to be easily trusted over a non-milky *badam* syrup or a saffron tinged *kesar* syrup, at Rs 3.50 and Rs 2 a small glass respectively.

More filling are the milk syrups—milk rose, milk *kesar* and three other flavours, which, with the tempering of taste with milk, are infinitely better than the rawer ones described earlier. They cost between Rs 3 and Rs 4 a glass. There's place to sit and drink and even eat some of the things which the health-conscious would spurn at a roadside—*chaat puchka*, *tikia*, *kachori*, all of these priced at between 80 paise and Rs 2.50 a plate. The *puchkas* at a rupee are not bad considering the lack of pavement finesse, but I wish they wouldn't be appellated "water balls" on the menu. A *puchka* is a *pani puri* or vice versa, but never, never this

other thing.

On Camac Street (No. 24) is a shop where the road meets Short Street, which I have always called *Thandai*, but which apparently is called *Pure Fruit Products*. Anyway the name *Thandai* certainly stands out a little more than this factory sounding label. Although they serve a good, standard glass of *thandai* at Rs 4.50, it is the other utterly original flavours which need commendation. It is heat-dispelling just to contemplate a pomegranate, *lichi*, *falsa* (a small berry which has no western equivalent), grape, raw mango, ginger, tamarind and *mousambi* (sweet lime) squashes at the average of a couple of rupees a glass, and they are also sold bottled (Ralli Singh's do it too) at between Rs 15 and Rs 25 a bottle. The important thing about these squashes is that they are pure and not synthetic either in flavour or texture and you will on occasion find bits of skin and fruit floating around for authenticity.

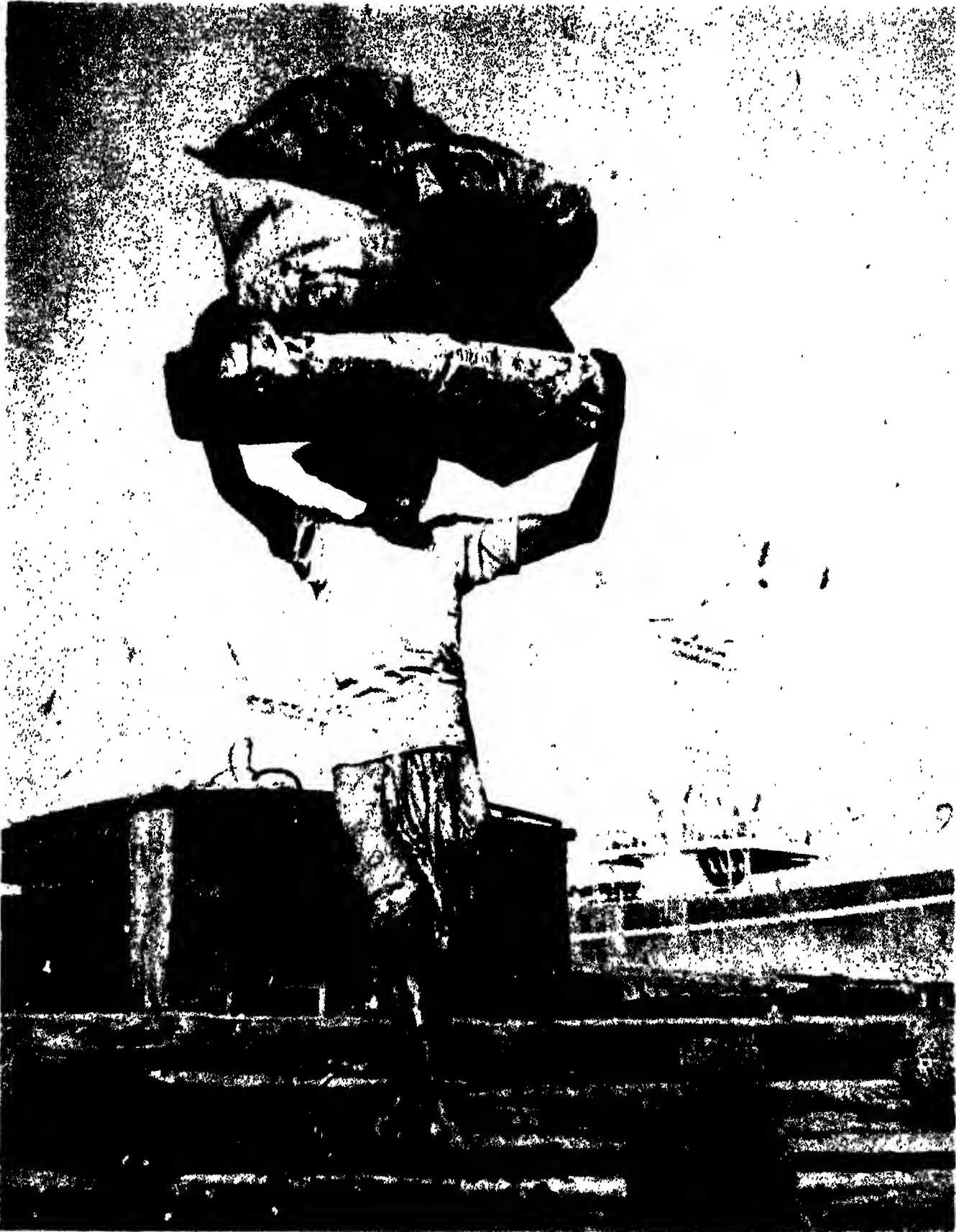
To get back to *thandai*—it is criminal to describe it as a dry fruit syrup as the shop does, for it kills the very spirit of *thandai*. During the recently revelled in festival of

colours, this drink, in its zipped up form with the addition of intoxicating *bhang* must have set spirits soaring high. But it can be a more innocent creation, too, with its therapeutic properties. An exotic drink, rich, heavy, sharp, with a remarkable range of ingredients. The almonds in it are meant to be for strength of mind and body, pistachio for the brain, poppy seeds provide mental relaxation (addictive?), aniseed make for better flavour, and apparently purify the blood, cucumber seeds cleanse the system, black pepper, apart from the sharpness, is said to be good for the throat, cardamom cools, saffron adds colour and flavour and the rose water is refreshing. A tall set of values, but it does stand tall among the other multi-ingredient refreshments in the country.

But, ultimately if it is a hot day to be contended with, such preparations are heavy for the moment, and better are the three-rupee-average glasses of fresh fruit juice where the cinema halls are, as long as the dust and flies become temporarily obscured by the thirst haze.

Rita Bhimani

CALCUTTA / Safique Ahmed





VIJAYA

The butter alternative!

There's going to be a new bread winner in the house!

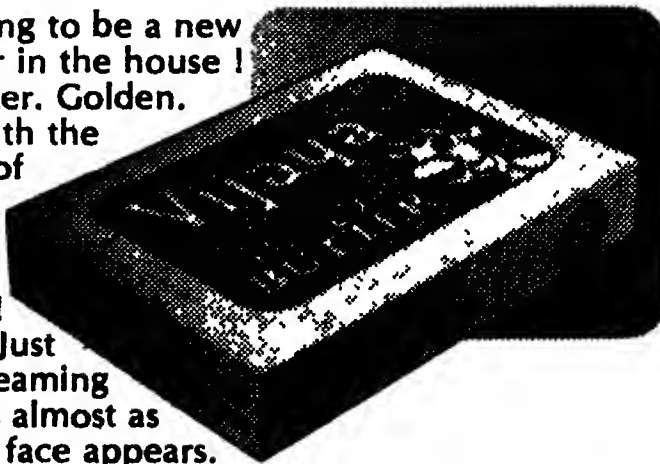
Vijaya butter. Golden.

Dairy-fresh. With the rich creamy taste of pure butter.

Vijaya. It goes with everything under the bun!

Tops a soup. Just mmmelts over steaming corn. Disappears almost as soon as a hungry face appears.

Vijaya. Now you're going to demand



that your bread is buttered. On both sides!

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BUTTER
A change.
For the butter!

A Product of Sangam Dairy

New! Mouthwash Flavour

gets you really close-up fresh



Close-up's great new Mouthwash Flavour gets you really close-up fresh. Your breath feels extra fresh... fresh like it's never felt before. And when you're close to people, sharing fun and laughter, it's nice to know you have Close-up confidence.

Get close-up fresh today with Close-up's new Mouthwash Flavour.

The Toothpaste and Mouthwash in One

Post Mortem

The Breed

Kindly refer to the letter written by Mr Kaushik Sarkar (17 Apr). It is clearly stated in the article that "the upkeep per dog sometimes touches Rs 450 a month." Mr Sarkar either chose to deliberately ignore the word "sometimes" or is totally unaware of its meaning. For Mr Sarkar's information a show-winner in whelp requires extensive post- and pre-natal attention, and it is not every month that a show-winner bitch brings forth puppies, and hence such an expense as mentioned cannot be regular, and therefore his calculations of expenses in this regard are totally wrong.

I would further like to clarify that while mentioning 21 canines I had taken into account a large litter of puppies, which were not then ready for disposal and which are normally disposed of 6-8 weeks since birth. Mr Sarkar may not be aware that a puppy is considerably smaller than a full-grown dog and that it mainly exists on its mother's milk, which Mr Sarkar will agree is not a purchasable commodity. *Samit Kumar Datta, Calcutta*

Feeling Sorry

Your correspondent Tarang Chaudhry has been less than fair to the voluntary institutions for the welfare of the disabled in his report on "City in Our Midst". His observations are very biased in the very nature of the stream of social life. What the disabled detest most is this oversensitivity to their plight which borders on pity. It appears, the slogan of the International Year of the Disabled Person, "Be-ware of pity," has fallen

flat. A normal tottering child tickles us; we bemoan a small girl falling off her crutch.

I refrain from commenting on the therapeutic efficacy of the various performances of the disabled child; for that is the domain of the experts. But what puzzles me is the apparent contradiction in the viewpoint of your correspondent. He views with disapproval any attempt by the disabled at showmanship and takes an organisation to task for showing intricate patterns on the stage with considerable success.

In the same breath, he urges the institutions to emulate the professional competence of foreign troupes to keep the audiences spellbound. *S.R. Bhowmik, Director of Social Welfare, West Bengal, Calcutta*

The article, 'Insensitivity in our Midst,' will affect the people's attitude towards us. We have the right to do anything we can. We want to grow like other people and we are not dependent on them. We do not need other people's pity.

People ask us such foolish questions like, "What is your name?", "Can you tell your name?", "Can you express yourself?". The public should not make any comment which would make us feel humiliated because we are not as ignorant as you may feel.

When we act, play or do something we may make a mistake or even fall, but we are not fools. Also I would like to ask, "Don't normal persons make mistakes or fall?"

We want to express our feelings, our thoughts and take part in whatever sort of activities we want to; we are not "poor, helpless" children and we do not like

being called so. *Raja Sen, Class VII, Centre for Special Education, Calcutta*

Boosting The Ego

As a regular reader of your Colour Magazine, I have been noticing that suggestions are pouring in from towns outside Calcutta to make the weekly more general rather than maintaining its 'city magazine' identity.

If the magazine aims at generality, it will gradually become another Sunday or, perhaps, *The Illustrated Weekly of India*. Its real charm lies in the fact that it is about Calcutta and Calcuttans and it is just right to boost the city's flagging ego.

The Colour Magazine has been reviving, revitalising and recreating the lost glamour of places, institutions and creative talents. Only to a prejudiced person and not one with an open eye, will the magazine seem to be entirely for Bengalis. It is just deep love for the city that is responsible for the magazine's birth. No other magazine has shown as much concern for Calcutta and Calcuttans.

A city like Calcutta needs a magazine of her own.

Jayanti Guha Thakurta, Calcutta

City Magazine

Your Colour Magazine makes interesting reading. It helps a lot in knowing and appreciating Calcutta and its people. But it seems to be rather concerned with the city's brilliant past. What about introducing a regular feature about the Calcutta of tomorrow?

The cover photo of Complan Dutta was unique.

Biswambhar Paul, Calcutta

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Rainbow: A two-page colour spread on the Eastern Safari Rally.

Cover: Tapun Das

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LIMELIGHT / Ashapura Devi

THE PEN MOVES ON

Though she has leanings towards the feminist movement, she firmly believes in preserving the unity of the family

WHILE most other Calcuttans appear to be trapped in their monster city and grapple for their survival, Ashapura Devi seems to be enjoying being a Calcuttan. In her own words: "I was born in Calcutta and wish I could be in Calcutta till my last breath."

Far from the madding crowd of the city, Ashapura lives in Garia—a wayside residence on Kanningo Park, the primrose colour of which identifies the sentiment of her lifestyle flawlessly. A co-ordination, between the environment and the writer staying within seems established with much care. After meeting her one Saturday morning one could well realise that this 74-year-old lady was completely at peace with herself.

In contemporary Bengali fiction, Ashapura Devi is indisputably a serious novelist of a very high order. In her novels she skillfully explores those protagonists who, while combating the ubiquitous forces of absurd realities, feel terribly oppressed with the burden of living helplessly in our contemporary and chaotic milieu. Going deeper into the complexities of human existence, she endeavours to evaluate the various formidable factors that render it uncomfortable. Ashapura seems to be deeply obsessed by human rights, upon which she dwells at length in all her novels, and this calls for serious consideration and analytical study.

When asked why she concentrates strictly on character rather than on social milieu, she is very clear: "I never focus on a particular

character. Instead I write about individuals—men and women—who are independent, acerbic, agonised, frustrated, somewhat domineering and combative, with angry defiance, their individual problems and predicaments. You must have noticed them in your neighbourhood."

An imposing personality with a motherly grace, sans airs, she was wearing a homely white Tangail sari with not a trace of gloss nor a piece of jewellery. Books are lined up along the wall, the visual effect of which reminded me of butterflies

the mind of little Ashapura. Sarala Devi's profound thirst for literature gradually imbued Ashapura with a deep rooted passion for learning. When asked whether she would like to mention any person as being her inspiration, a spontaneous reply was obtained from her: "It was my mother." Sarala Sundari never made any distinction between literature meant for adults and children. "We had enough liberty to read anything irrespective of the kind of subject," says her daughter today.

In the year 1925 she was married to Kalidas Gupta and from that year he was the spirit behind Ashapura's activities. She seemed quite critical in her analysis of the change in lifestyles in Calcutta. "There has to be a change, where there is life; without change survival is impossible and life becomes stagnant—a boredom." Ashapura went on: "Look, you must have undergone a physical change and so have we and, I think, physical change can never be thrust on you without stimulating your



A firm grip on her medium and a fine sensitivity

resting on their polychromatic wings. A group photoframe of the family took me way back to the days when Ashapura's husband, Kalidas Gupta (who died in 1980), was still alive.

Ashapura Devi was born on January 8, 1909, in an enlightened family. Her father was Harendra Nath Gupta, a noted commercial artist of Calcutta; her mother, Smt Sarala Sundari Devi, was a voracious reader and was the first to have sown the seed of literature into

mind that a variation call to observe, to evaluate your surroundings, to be yourself."

"What is clear is my inquisitiveness got the better of me, and a short and crisp reply was forthcoming.

"Change is an effect we share as a result of our effort to welcome the oncoming days. All changes are not worth appreciation. As I have told you, the effort of observation is what makes you feel the pulse of your life."

'Change is an effect we share as a result of our effort to welcome the oncoming days. All changes are not worth appreciation. The effort of observations is what makes you feel the pulse of your life...you must have noticed the individuals I write about'

So far, she has written 200 stories, which include short stories and novels. Ashapura's first step into the literary world was with a bagful of fiction for children. Her literary excellence first saw the light of day through the then renowned magazine *Sishusathi*. In fact, Ashapura started her debut during her teens and her multi-splendoured art and evergreen themes called for a host of analytical studies from different angles even at the dawn of her career. At the age of 28 she switched over to writing novels and short stories for adults. Her first tome for adults, *Patni O Preyosi* was published in *Ananda Bazar Patrika*. Requests soon began pouring in on her to write for almost all the magazines in West Bengal.

ing has given me a lot for living and she has given me a pen to the farthest corners of the world. Ashapura says, "I love my writing that I have a life and know how full of rhythm it can be. I try to prepropagate through my pen that everyone should enjoy freedom and establish their right to live independently."

About 15 of her stories have been made into Bengali films. *Prothom Pratisruti* received tumultuous acclaim. Besides that, there has been

one production in Hindi, one in Tamil and two in Oriya. Obviously, pecuniary stringency has never weighed upon her. She did a stint at the Film Censor Board, which she terminated in '76 owing to personal problems.

"Were you ever approached by any producer to pass any uncensored film?" one asked.

A very level-headed answer was obtained: "Yes, but I am not one to compromise with anything which is indecent."

Since 1954, many a laurel has incessantly come her way. In 1954 she won the Lila Purashkar, in '59—the Motilal Purashkar; in '63 the Bhuban Mohan Swarna Padak from Calcutta University; in '66 the Rabindra Purashkar; in '76 the Padma Sree; and in '77 the Gyanpith Award committee honoured her by conferring the Gyanpith on her.

Ashapura Devi does not believe in a so-called 'celebrity status.' "I may like to write because I felt it is



Ashapura Devi at work in her studio

my calling, but I give more value to my family life than anything else. I like being a housewife." For instance, she hardly misses the chance to sit before her radio set on Fridays to enjoy the weekly drama.

Her remarks on women's liberation were succinct and unambiguous: "At the crossroads of tradition and modernity, every woman should have reservations about being aggressive because, I think, it is not a case of retaliation. But she should be conscious about her right,

'At the crossroads of tradition and modernity, every woman should have reservations about being aggressive because, I think, it is not a case of retaliation. But, she should be conscious about her duties to her family, then to society and ultimately to the country'

and, of course, about her duties to her family, then to society and ultimately to the country."

Today, Ashapura Devi has her brother, Mr Saroj Gupta, as her closest companion. Though she is not exactly housebound values—such as respect for elders, politeness towards women—play a very important part in her worldview. Indeed, her career was inspired and nurtured by her late husband, though, of course it was her mother who first encouraged her to take to writing. Memories of her husband bring tears to her eyes even today and her brother confides in us: "If Kalidas had not stood by her, Ashapura could never have dreamt of becoming what she is today."

She is, as it were, a landmark which indicates the extent to which Bengali fiction has reached. The unique flavour and fragrance that she has infused into the genre will certainly captivate the heart of any reader. May the winter of her life be eternal.

Partha Mukherjee

Photographs: Tarapada Banerjee

COMMUNITY / Goans

MUSIC, THE FOOD OF THEIR LIVES

It is almost as if these wonderfully buoyant people have brought their own bit of sunshine to Calcutta

IT is a somnolent Sunday afternoon. Outside the gates leading to a seedy building, a taxi pulls up with a loud grinding of its gears. The driver opens the door and the young occupants pile out. They make a beeline for a ground floor apartment where a group of middle-aged men has already gathered for the practice session. The impresario, a man with beady eyes and a receding hairline is busy strumming a guitar. In a peremptory tone he asks the participants to pair off.

What follows is a sudden twanging of guitar strings and the music session is on. The band strikes up a quick step, belting it out for all it is worth and disturbing the soporific afternoon tenor. The music begins to 'hot' up—when more people come in. Some of them speak in English with a bit of Konkani thrown in. When the music stops the leader of the group passes beer

and cigarettes. Soon, another group of music lovers joins them and they relax for some time before picking up the threads of the practice session. One may mistake them for a group of boisterous young men out to live it up, but actually they are members of the Goan community who had come over to Calcutta a hundred years ago from languid, palm-fringed Goa and helped to form part of the city's variegated ethnic scenario.

"Music," says a Calcutta Goan, "is a way of life with us." The gentleman smiles confidently and reaches back to the days when his father, a musician of repute, used to organise 'rock masses' and hold pop choirs in St. Mary's at Ripon Street. In this context he mentions the name of Alan Fernandes, who was well-known for his fondness of melody. "You see, music sort of runs in our families."

In fact, the Goan flair for rhythm has produced some of the best western pop musicians and dance bands in the country and added to their own rich and lyrical tradition. The gentleman mutters half-forgotten names such as Braz Gonsalves and Sonny Lobo. While Gonsalves, a jazz masetro, took the country by storm and his trailblazing performances left their mark, his father, no less renowned for his consummate artistry, ran rings round the so-called performers and champions of jazz music at various music competitions. Both of them were once Calcuttans.

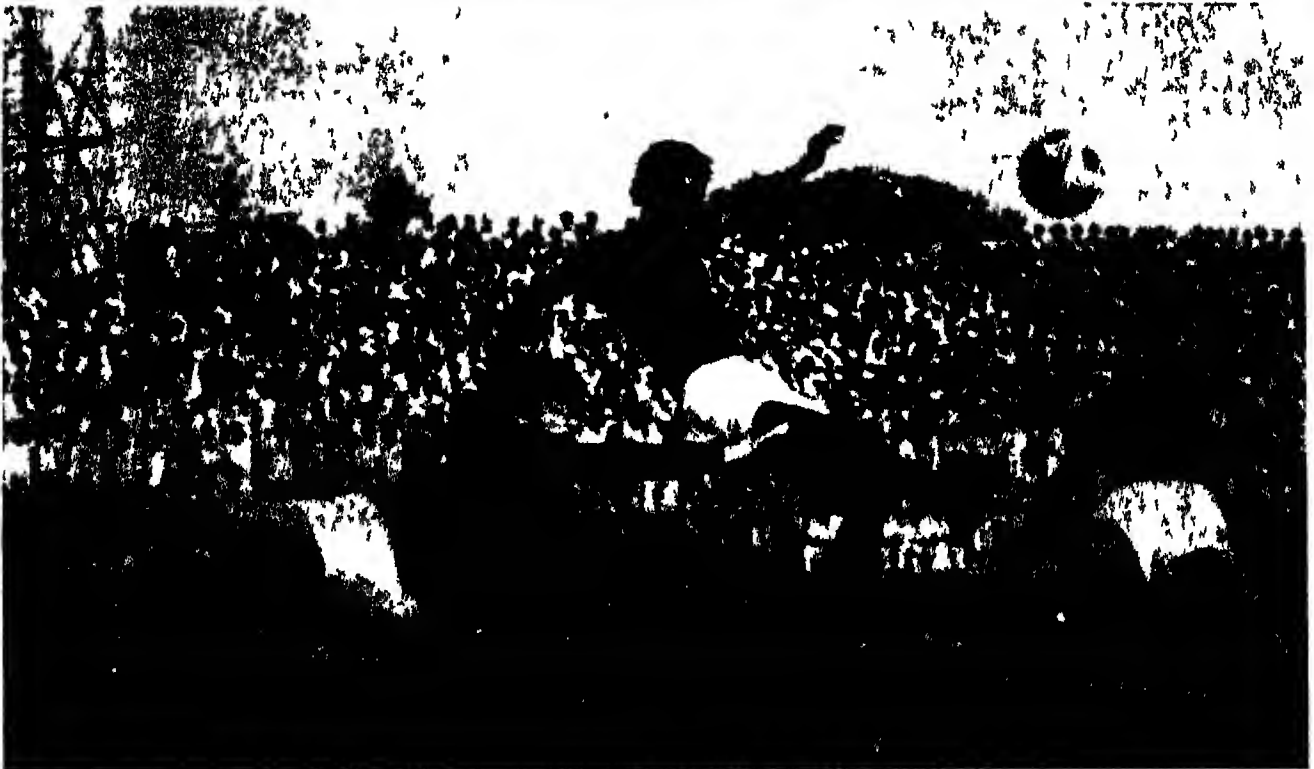
Sonny Lobo made musical history in Calcutta in the Fifties. "But those days are gone now," says a doleful and elderly Goan. It looks as though the ardour for music that the Goans introduced has lessened somewhat in this city. Yet, with the true musician's talent for improvisation, some of them have managed to keep up with the times. Auton Menzes is one such prominent figure who spent a lot of time in popularising this genre of music in Calcutta. But at present he is busy providing backup music for Hindi artists.

The Braganza family, one of the oldest Goan families in Calcutta, has been in the business of selling and hiring out western musical instruments for generations. In fact, a large part of the community has thrived on music. Some shops, started by a handful of Calcutta Goans some decades ago, are still doing brisk business. Dealers in all kinds of musical instruments, they are the stamping ground for many a long-haired young musician.

But why have Goans left their beautiful homeland? A community member says: "Lack of employment in an industrially backward Goa was the main reason." Legend, however, has it that the Goans, who were mostly Christians, moved out of their homeland some generations ago. A number of them eventually settled in Bombay which has now the largest Goan population outside Goa.

Mr A.L. Dias (ex-Governor of West Bengal and an eminent Calcuttan of Goan origin) with President V.V. Giri in 1973





Francis DeSouza (the local league's popular Goan player) slides on one knee in a goalmouth skirmish

The more adventurous among them fanned out across the globe. Some of them even landed in remote parts of Africa and helped that continent by running services like the railways and the posts and telegraphs.

The Goans set great store by the unity of the family which they regard as the foundation on which the larger community life depends. In fact when they left for Bombay or Calcutta they entrusted the task of maintaining their families and preserving the closeness of the community to communal style hostels. Kudds in Konkani. Each Kud represented a particular village and the men who were responsible for looking after the inmates used to line up a large number of wooden trunks which served as beds at night. There were prayers, evening and discipline was strict.

Once in Calcutta, less educated migrants took jobs as cooks and domestic help. Goa itself was a melting pot of diverse cultures as it was ruled by the Mughals, Hindu kings and finally, for almost 400 years, by the Portuguese.

Some of Calcutta's better-known bakeries are of Goan origin. M.X. D'Gama's in New Market is still patronised by a large section of the city's sweet-toothed for delicious plum pudding and piquant sor-

patels which are a connoisseurs' delight. Thus with their knowledge of cuisine and winsome manners Goans are prized stewards in Calcutta's numerous restaurants and clubs.

A Calcuttani who has just come back from an official assignment abroad says: "One day in France I sat in a restaurant looking for someone who could explain my order to the waiters, when a suave Goan steward materialised from nowhere and did the explaining for me. I was impressed. In fact, I struck up a friendship with him as he was from Calcutta and was longing to hear news about the city which I gave him. I used to visit him frequently and he would respond to my friendly gestures by making a special curry for me."

The educated members of the community in Calcutta took to advertising and mass communications in both of which they made their mark. Some, of course, took up English language journalism to make a living. Few of them speak Portuguese. Apparently this language has fallen into disuse among them.

Anyway, the number of Goans who made Calcutta their home runs into a little over 2,000 and they are conscious of their separate identity. In Calcutta the urbanised Goans may sometimes pass for Anglo-

Indians because of the superficial similarity in lifestyles and dressing habits between the two communities. The main attraction for the Goans in Calcutta was the fairly large job market which the Anglo-Indians always had access to. The community has come into its own and thus added to the city's old tradition of diverse cultures and multi-community life. Goans are an interesting lot who know how to put one at ease and having a conversation with them is a pleasant experience.

Strangely, about a generation ago there was a very rigid caste system among the Christian Goans who were divided into Brahmins, Chardas, and Sudras. There was a time when parents would not hear of intercaste marriages. But this attitude has now become more liberal with the spread of education. Yet, the younger generation, despite being westernised and all that goes with it, is respectful to its elders. A middle-aged Goan whose association with Calcutta dates back to the Forties thinks that today's young Goan may be a little aggressive and given to gadding about a lot, but underneath it all he is still more or less like his village counterpart who believes in the efficacy of a religious upbringing.

Gautam Ghose

LIMELIGHT / Blue Blood

THE FORGOTTEN HEIRS OF TIPU SULTAN

From royalty to penury is a long way. And the sixth generation families of Tipu Sultan have come a long way

THERE is nothing regal now about the descendants of Tipu Sultan, most of whom reside in squalid homes scattered over the city of Calcutta. In fact the families of

many of Tipu's heirs cannot even be traced.

People of the Tollygunge area said that some of these families live in the Tollygunge shams and are rick-



The lost battle: survivors Mohammed Hussain Shah and his mother

shawpullers. The two direct descendants that could be traced were from the tenth and eleventh sons of Tipu Sultan—Prince Muniruddin Sultan and Prince Ghulam Mohammed, respectively. Hit by economic hardships they are today earning their livelihood as smalltime merchants.

The fourth day of May 1799 was the day fate started betraying one of the most illustrious of Mysore's dynasties. Tipu Sultan, known as the 'Tiger of Mysore' who won fame through his military genius and statesmanship, fell fighting at the Delhi Gate of the Fort of Seringapatnam without accomplishing his ambition of redeeming his motherland of the foreign yoke. The East India Company captured Tipu's 12 sons, his son-in-law and other relatives in Fort Vellore.

In 1806, Tipu's relatives were deported to Calcutta in 12 ships with whatever they could carry. On arrival in Bengal, they were given residences in Tollygunge, a distant suburb in those days. Heavy watch was kept on these families so that they could not maintain any links with Mysore. They were not allowed much mobility as long as the British remained in India—till 1947.

Noted among Tipu Sultan's sons was Prince Ghulam Mohammed—a person who even in custody remembered that he was a Nawab. Prince Ghulam Mohammed was enthusiastic and generous in giving alms. He was a minor when he came to Calcutta and lived there till his death. He took a keen interest in education and was even invited by Lord Canning to become a Member of the Senate of the University of Calcutta.

On 8 August 1872 he set up the 'His Highness Prince Ghulam Mohammed Trust' as a symbol of his heritage, to do social and charitable work. He prepared a Wakfnama in which he outlined the objectives of the trust and its mode of operation. He is said to be one of the richest trusts with a long list of beneficiaries including the Tollygunge Club, the Royal Calcutta Golf Club, the Tollygunge Race Course, the Shaw Wallace Buildings near the GPO, the Shahi Mosque on Prince Anwar Shah Road, the Tipu Sultan Mosque on Dharamtalla Street and many other small pieces of land scattered all over the city from deep south to central Calcutta.

After the death of Ghulam Mohammed, the inevitable prob-



The Tipu Sultan Mosque at Dharamtalla: history marred by hawkers

lems arose Members of the royal family fought over the claim to be the true heirs The matter went up to the Calcutta High Court and, in 1944, Justice Amir Ali appointed a five-member committee to manage the affairs of this trust It consisted of a Mutwali or the head of the trust, a trustee, a royal family member, a prominent Muslim citizen and the Wakf commissioner of the government of West Bengal

Prince Hyder Ali, Prince Mohammed's descendant, was nominated as the first Mutwali in 1944 He held this post till his death on 18 February this year at his Chetla residence, called 'Chhoti Haveli'—a house which lies in ruins and has never been repaired since after the day it was completed but people still call it "Nani ki Chhoti Haveli"

Prince Hyder Ali, despite the difficulties, still lives a comfortable life—thanks to the trust and the royal blood. "He used to be in great demand whenever the country went for elections," said Prince Asif Ali Shah 26, the eldest son of Hyder Ali, who was appointed the new Mutwali of the trust on 6 April 1983 by the Calcutta High Court Prince

Hyder Ali did exercise influence over the electorate and was treated as a state guest "During our tours, we used to be put up at the Raj Bhavan and enjoyed VIP treatment," says Asif Ali who invariably accompanied his father on these tours Prince Hyder Ali also used to visit Bangalore regularly to present the Tipu Sultan Gold Cup at the races there.

"Great men are almost always bad men, even when they exercise influence and not authority," said a British historian This is true to an extent about Prince Hyder Ali He became the carefree prince, thanks to his ancestors Hyder Ali was weak man according to his relatives The people of his locality were extremely critical of him He drew a monthly remuneration of Rs 1 200 from the Prince Ghulam Mohammed Trust, his only income

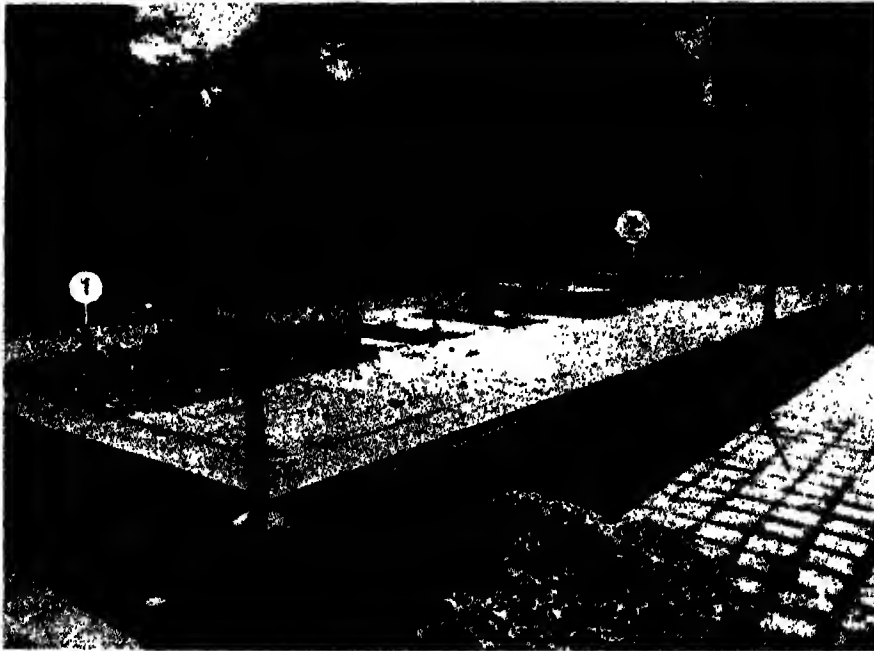
Though the Mutwali, Hyder Ali was, however, no more than a figurehead. He held no authority over the financial transactions of the trust. The trustee, Mohammed Mobinuddin, who has been holding this post since 1969 is the chief authority as far as the financial transactions are concerned He ex-

plained the reason for his joining the trust was to get his name attached to a Royal Trust Additionally I even get Rs 500 for my services, said Mohammed Mobinuddin

Prince Ghulam Mohammed's Wakfnama states specifically the activities of the trust They are the distribution of clothes during Id feeding the common people during the month of Ramzan and conducting the religious ceremonies during Muharram It also includes the sanctioning of allowances for needy students to pursue their studies to hospitals and other charitable institutions

The total income of the trust is around Rs 65 000 per annum This income is however low in proportion to the huge property held by the trust Following is a chart of the trust's earnings from its three main pieces of land which were leased out by 1950 according to the trustee

Tollygunge Club	60 acres—Rs 608 34 p m
Shaw Wallace Buildings	—Rs 2 250 00 p m
Golf Club	70 acres Rs 1 200 00 p m



In the compound of the Shahi Masjid on Prince Anwar Shah Road: the graves of Hyder Ali (1) and Ghulam Mohammed (2)

The major proportion of the income goes in paying the salaries of the Mutwali, the trustee and 28 other employees working for the trust including the Imams of the two mosques. However, the employees, some of whom get an amount as low as Rs 50, are naturally unsatisfied with their meagre salaries.

The trust, due to its weak financial state, cannot afford to spend much on the maintenance of the two historical mosques. They are lying in dilapidated conditions. There is nothing much to say by way of gardens or lawns that once added to the beauty of the Shahi Masjid. The large pond there has gone dry. The mosque as it appears has not been refurbished for years.

The beauty of the other mosque on Dharamtalla Street, which has its own historical importance, has been completely marred by the large number of stalls and hawkers surrounding it. The hawkers have not hesitated in occupying, leave alone the sides, even the front gate of the mosque. Instead, the trust has compromised with the hawkers and is taking a small monthly rent of Rs 40 to Rs 60 for renting out the outer walls of the mosque.

The Tollygunge Burial Ground near Navina cinema also belongs to the trust but is not being looked after by the trust because at present it is under litigation. Moreover, the Wakfnama does not state anything clearly about this burial ground's management. The beautiful carved

tombs are lying in ruins today. Although it is being used for burial purposes, no official records are being maintained and it has become a place of meeting of antisocials.

Owing to acute financial crisis, the charitable purpose of the trust has been defeated. It has stopped all donations it made to various Muslim organisations in the past like the Islamia Hospital and some educational institutions. The trust has been unable to conduct the religious ceremonies satisfactorily. It spends Rs 6,000 per annum on half a dozen religious ceremonies at the two mosques. "The trust cannot collect donations from the public because that will go against the conditions laid down in the Wakfnama," said Mohammed Mobinuddin. He added this will lead to further trouble because more people will start laying claim on the trust.

When asked about the improvement of the financial position of the trust, the trustee replied, "We are helpless. What can I do? Our hands are tied."

In the daily functioning of the trust, the trustee exercises absolute power and holds the overall charge of the financial affairs. He is required to execute decisions on behalf of the trust in consultation with the other members. In case of disputes, the court acts as a guardian and is the only competent authority to give decisions.

However, Prince Asif Ali Shah brought to light a fact which

Mohammed Mobinuddin did not mention. The trustee has a proposal to lease out a major portion of land inside the Shahi Mosque on Prince Anwar Shah Road. However, this has been opposed by the Commissioner of Wakfs. The matter is lying with the court for a decision, according to a spokesman of the Wakf Commissioner's Office. Prince Asif Ali, the newly appointed Mutwali of the trust and son of Hyder Ali, is a graduate from Aligarh University. He worked as a salesman for some time, but finally decided to quit his job "to look after the huge property of the trust." He took pains to describe his wishes and dreams and his plans of looking after the work of the trust for its development and trying to regain the respect of the trust. He says, "My father was a God fearing and simple man who did not take much interest in the financial and managerial aspects of the trust. I will devote my whole self in the duties of the trust and see to it that it runs properly."

The other family descending from the tenth son of Tipu Sultan, Prince Muniruddin, lives in a dilapidated bungalow on Lower Circular Road. The present family (sixth generation) consists of five brothers, Mohammed Hussain Shah, Fateh Ali Shah, Ahmed Shah, Mohammed Shah and Mannawar Ali Shah, and a sister, Aftab Shah, and their mother, Begum Kamgar Shah. They lost their father, Prince Kamgar Shah, in June 1966. They are the great grandchildren of Prince Anwar Shah, son of Prince Muniruddin Sultan.

At present they have a kerosene dealership, a motor garage and a small garments shop. Hussain Shah, the eldest, says that kerosene dealership is not very profitable. "One has to indulge in blackmarketing if one wants to make money out of it," says Mr Hussain Shah, adding that he can't do it.

Mr Hussain Shah is a tired man today who has lost the battle. "I have lost my health running after government officials to realise estate dues," he said. In 1964 the government of Bihar took over the mining rights of the Dhalbhum Mining Estate spread over 11,000 sq kms which belonged to them. Initially, he moved the court, but later withdrew all his cases because he thought that they were not only expensive affairs, but also time consuming. Nevertheless, he has been pursuing the matter;

nothing has come out of it yet. He feels that the government should pay them some compensation for the 11,000 sq kms mining rights.

Mr Hussain Shah and his next brother are Xaverians. Their only sister Aftab studies medicine in Calcutta. Both these brothers were good sportsmen, too. A showcase full of trophies, cups and shields in their house speaks volumes. They are proud of being descendants of Tipu Sultan and still maintain the royal traditions, are well informed, educated and know in detail about their lineage. The only item of historical value in Mr Hussain Shah's house is a big flower vase, about three feet in height, which is kept inside a glass cover on a marble table. The only other item of historical value is an old framed picture of Tipu Sultan which adorns Mr Hussain Shah's study.

Currently, Mohammed Hussain Shah is busy dealing with some legal problems connected with the Mysore Family Cemetery. This Cemetery is managed by a committee called the Mysore Family Fateha Fund Committee. In this cemetery on Satish Mukherjee Road are buried Tipu Sultan's nine out of twelve sons. Prince Anwar Shah, Prince Bahram Shah, Prince Feroze Shah and many other members of this great family are also buried here. Prince Bakhtiar Shah, CIE, a great grandson of Tipu Sultan, one time Sheriff of Calcutta and the first chairman of the Tollygunge municipality was also laid to rest here.



The Tipu Gold Cup winner flanked by Hyder Ali (left) and Asif Ali (second from right)



Hyder Ali (In black, centre) in Mysore

This historic cemetery at present is lying in ruins. It consists of broken tombs all around. The serene atmosphere of a graveyard is totally lacking. "The ornamental tombs and monuments which called forth praise and admiration for their artistic fineness and grandeur is today a rendezvous of underworld stalwarts, according to the residents of Kalighat.

The present graveyard came to the descendants of Tipu's family at first as a plot of land measuring around 12 bighas. Later this burial ground was extended to 24 bighas. Subsequent to the allotment of land for the burial ground, the government also granted an allowance of Rs 500 per month known as the 'fateha allowance' to meet the recurring costs in connection with the cemetery and for the preservation of the tombs and the monuments constructed therein. At government cost a committee was also appointed for the proper application and disbursement of the 'fateha allowance.' This committee subsequently came to be known as the Mysore Family Fateha Fund Committee.

But this grant was discontinued from 1913 onwards. From that time the entire responsibility of meeting the various expenses of the burial ground fell on the descendants of Tipu Sultan. These people on account of their unsound financial

position could not keep the cemetery in proper order.

The 'Great Calcutta Killing' in 1946 took away whatever little grandeur was there in the graveyard. The walls were broken, precious marble stones removed from the tomb, valuable chandeliers that adorned the monuments stolen, electric wiring taken away, the tombs and monuments damaged.

It is an irony of fate that while Tipu Sultan's name is being immortalised through drama and folklores, the tombs and monuments of his sons and other descendants should be allowed to be defiled. This cemetery, besides being a sacred place, is a place of immense historical importance. Under the circumstances the government should intervene and take charge of it under the Ancient Monument Preservation Act, before it is too late.

Unfortunately, the two families do not see eye to eye. Mr Hussain Shah concludes by saying that the history of Tipu Sultan will soon become a forgotten chapter. "There is no unity among us," he says with regret. "Because of the inighting and quarrels between the families, we have all become the forgotten heirs of Tipu Sultan."

Kamaljeet Rattan and Shaadaab S. Bakht

Colour photos: Tapan Das

7 DAYS

S	M	T	W	T	F	S
1	2	3	4	5	6	7

The information given below is accurate at the time of going to press

HINDI FILMS

NEW RELEASES

Himmatwala: Hind (Ganesh Chandra Avenue: 274259), Liberty (Chittaranjan Avenue: 553046), Naaz (Lower Chitpur Road: 262773), Priya (Rashbehari Avenue: 464440), Madhuban (Regent Park),—all have 4 shows and Uttara (Bidhan Sarani: 552200)—noon show.

Jaanwar: New Cinema (Lenin Sarani: 235819), Mitra (Bidhan Sarani: 551133), Kalika (Sadanaanda Road: 478141), Jawahar, (Keshab Sen Street: 345556).

REGULAR SHOWS

Andhas Kaanoon: Elite (S.N. Banerjee Road: 241383), Basusree (S.P. Mukherjee Road: 478808), Purnasree (Raj Ram Krishna Street: 554033) Bina (Bidhan Sarani: 341522)—all have 4 shows and 3 shows at Moonlight (T.C. Dutta Road: 343339).

Another superstar of the South makes his Hindi film debut with this film. Rajnikant is a young man whose father was murdered and his sister raped and killed by three gangsters (Pran, Prem Chopra and Danny). He has grown up now, but the crime has remained a thorn in his flesh and he seeks revenge. His other sister, Hema Malini, was also an eye witness to the scene and seeks revenge, but only through the law. She is, in fact, now a police officer. Rajnikant takes advantage of the loopholes of the law to do his job, and bumps into Amitabh Bachchan who is another soul wronged by these very loopholes. Both join hands and Rajnikant's lady love, Reena Roy, also throws in her mite.

T. Rama Rao directs and shows that the law is an ass.

Kaamchori: Lotus (S.N. Banerjee Road: 242664)—12, 2.30, 5.30, 8.30; Mitra (Bidhan Sarani: 551133) and Priya

(Rashbehari Avenue: 464440)—4 shows.

What starts as a dreamy, breezy comedy, soon turns out into a *masala* routine. The hero (Raakesh Roshan) is a shirker who belongs to a middle-class family, but that doesn't stop him from dreaming about a life of luxury. He pretends to fall in love with Jaya Prada, the daughter of a very rich man. But the twist comes when the girl believes all he has told her about being a self-made man and wants to live as his wife in simple surroundings. The hero has to relent though he retains his desire to grab at least half the girl's wealth.

Director K. Viswanath then ruins the comedy by investing

it with a lot of crime, froth and fisticuffs. The pair is broken and then reunited after the usual glycerine tears.

Masoom: Metro (Chowringhee Road: 233541)—2.45, 5.45, 8.30; Sree (Bidhan Sarani: 551515), Ujjala (Russa Road: 478666)—both noon.

An adapted version of Erich Segal's *Man, Woman and Child*, this film is one of the most talked about this year. Directed by Shekhar Kapur, his first attempt has come out with flying colours.

Indu Malhotra (Shabana) is a very happy and contented woman, and her husband, D.K. Malhotra (Naseeruddin) is a loving man. They have two lovely children, the husband is

a successful architect and provides well for the family. In short, everything is going super for the family.

Indu watches other marriages around her, not so many beds of roses and watches many of them breaking to pieces. She observes her friends go through the agonies and turmoils of a broken marriage. She feels reassured that her marriage is unbreakable.

Then, one day a telegram that shatters her happy little world arrives. After their marriage, another woman (Supriya Pathak) had entered her husband's life. The woman is now dead, but she has left behind the legacy of their affair, a child, Rahul (Jugal Hansraj), by D.K. Malhotra.



Sridevi feels on top of the world in Jestendra's arms in 'Himmatwala'

But this son's existence is unknown to DK, a son who now becomes his responsibility. Indu is enraged though this was the first and only time it was only a two day affair and DK never saw the woman again. What matters to her is more psychological her illusions about the sanctity of marriage have been shattered. Her faith and trust have been undermined.

And then one day the living proof of her husband's infidelity comes home to Indu a child obviously in need of love home and family. And this child could also destroy the home and the family.

Nikaah, Gem (A J C Bose Road 249828) Krisna (T C Dutta Street 344262)—2 30 5 30 8 30

In the type of role that Meena Kumari, Nutan and Nanda tried and succeeded in before her newcomer Salma Agha goes through the gamut of trials and tribulations that the *Bharatiya naari* has to.

Tossed between two headstrong and selfish men the lady is a damsel in distress. Married to Deepak Parashar she finds her husband turning into a workaholic and even his honeymoon cannot stop him from going out to work. Neglect turns her into a poetess and she falls back on the emotional support that her ex-lover Raj Babbar offers her. Babbar is also tapped to get her poems published. Her tension-ridden marriage ends in divorce and after some hesitation she marries the ex-lover. But the second marriage gives her a second round of acid tests.

B R Chopra directs with aplomb.

Prem Rog, Roxy (Chowringhee Place 234138) Darpana (Bidhan Sarani 552040)—3 shows

The nemesis of hypocrisy in matters of the heart, Raj Kapoor has returned to the apex of filmdom with this movie. He presents a withering assault on outdated and constricting social customs and taboos.

Deodhar (Rishi) is a young social reformer who is as ready to pick up a girl as he is to pick up a microphone and deliver a speech, wants to marry a young widow (played by Padmini Kolhapure).

However, the monolith of a 2000 year-old Hindu society stands in his way (Remember the germinal works enshrined in Manusmriti?). Fortunately, Deodhar ultimately has his way and gets the girl he loves.

The cast in the box office hit includes Rishi, Padmini, Shammi Kapoor, Kulbhushan Kharbanda, Nanda, Tanuja and Raza Murad.

Vidhaata Majestic (R A Kidwai Road 242266)—3 shows

Taking a bow to national integration, the film portrays two locomotive engine drivers who are the best of friends despite belonging to different faiths. Shammi Kapoor plays a believer in Destiny and Dilip Kumar is a man of action.

Dilip Kumar decides to abandon the life of the tracks and takes to the world of shadows thereby writing his own destiny and creating an empire of wealth for his only grand son Sunjay Dutt.

But to keep the truth from him Dilip sends him many miles away to grow up in hardship and poverty under the guidance of Sanjeev Kumar who of course teaches him the good things of life.

When he returns to the world of wealth the strapping young man prefers to live among the poor and falls in love with a poor girl Padmini Kolhapure. This leads to a point of conflict between Sanjeev and Dilip and the former quits home.

All this distresses Sunjay Dutt. Soon Sanjeev dies and Sunjay finds out the truth about Dilip's wealth. Moved to action Sunjay begins to investigate and is faced with cruel reality. A mighty confrontation takes place amidst much high drama.

BENGALI FILMS

REGULAR SHOWS

Din Jaye, Radha (Bidhan Sarani 553045)—2 30 5 30 8 30 Purna (S P Mukherjee Road 474567)—3 6 9

Mahua visits her sister's place at Rajgir and falls in love with Joy Sengupta, a medical representative. He decides to resign from his job, comes to Calcutta, marries the girl and becomes a prosperous businessman. But money becomes his preoccupation and he begins neglecting his wife. And, naturally at this juncture arrives an old friend, Chiranjeev who fills the vacuum. Misunderstandings lead to separation though soon enough, the husband begins longing for a reunion. Meanwhile, the loverboy after failing to win over Mahua, leaves the country. And Mahua returns to her husband like a good wife.



Mohua Roychoudhury and Joy Sengupta share an intimate moment in 'Din Jaye'

Phatikchand Sree (Bidhan Sarani 551515)—3 6 8 30 Indira (Indra Roy Road 471757)—3 6 8 30 Purabi (Lenin Sarani 350680)—3 6 9

Sandip Ray's first feature film is on the experiences of the world of a 12 years old boy. It is also a story of warmth and friendship.

A young lad is kidnapped by a gang of four. Two of them die on their way to the hideout and the other two flee leaving the boy to himself. Suffering from partial amnesia and scared of the police, the boy runs into the arms of a migrant juggler and comes to Calcutta with him. Slowly friendship develops into a close bond. The kidnappers close in on them.

the boy's memory returns and the reunion with the family follows.

FOREIGN FILMS

NEW RELEASES

Zarak, Minerva (Chowringhee Place 241052)

REGULAR SHOWS

Pirates of the 20th Century, Jyoti (Lenin Sarani 241132)—3 6 8 30

A Sovexport release, this thriller is packed with action. The story is based in our times, a Russian ship carrying



A scene from 'Phatikchand'

a cargo of opium to some ports is attacked by pirates on the high seas. The Russian sailors along with two women escape in a lifeboat which, after drifting aimlessly for several days, chances upon an uninhabited island. It turns out that it is the hideout of the pirates. There are some good underwater scenes that add to the film's attraction.

Stripes: Globa (Lindsay Street: 231769)—12, 3, 5.45, 8.30.

A takeoff on the new army, this film is not particularly new in its subject, but many lines and scenes do succeed very well. After all, it's the kind of comedy that the Americans are good at. What makes it doubly enjoyable is that the Americans show how well they can laugh at themselves without getting squeamish.

Tarzan, The Apeman: Light-house (Humayun Place: 231402)—12, 2.45, 5.45, 8.30.

The film is perhaps titled wrongly; it should have been called *Jane, the Whatever*. There's nothing in the film except the extraordinary Bo Derek—and with nothing on most of the time. So, who's Tarzan? Just for the records. Miles O'Keefe.

Husband John Derek makes hay while the sun shines in the forests. And the storyline can be dismissed in a line or two. If you still want an excuse to see the film here it is. A rich young woman (Bo Derek) arrives in West Africa in search of her explorer father who has been missing. While hunting for father (Richard Harris), she bumps into Tarzan—and you can be sure he didn't mind at all. The rest is a series of scenes where Bo can be seen in a manner that makes it a peek-a-Bo film.

RECORDS

HINDI

Guldasta: Satish Babbar (HMV).

Unfortunately for Satish Babbar, his *Guldasta*, a disc of his renderings, has been re-released just when the city is in the grip of another ghazal singer who is, perhaps, the better. Babbar employs less of the classical element in his music, which is composed by himself. His use of the instruments seems to be quite misplaced in a few ghazals and only when the tabla gives way to the violin and sitar does some interest arise. His soft voice, cast in the mould of the other singers of



LIVE
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ROYAL ALBERT HALL
LONDON

JAGJIT SINGH & CHITRA SINGH

the day, lacks an individualistic thrust to make the fare compelling.

Babbar's best rendering is *Tumse mumkin ho to baalo main sajaalo mujhko* in which the writer Amir Qazalbash strikes a fine verse: *Kal woh maajhi bhi tha, patvar bhi tha, kashti bhi, aaj sab ek kahta hain bachalo mujhko* (Yesterday he was the boatman, the oars, the boat itself, today each cries out for help). Babbar, who has had opportunities over the BBC network, also gives a fairly hearable recording in *Dil ko har waqt tasalli ka gumaan hota ha* and *Kabhi yun bhi aa meri aankh mein, ke meri nazar ko khabar na ho*.

The latter piece presents good poetry: *Woh bara rahim o karim hai, mujhe ye sifat bhi ataa kare, tujhe bhulne ka dua karoo, to meri dua mein asar na ho*. (He is very merciful, may he bestow such a blessing that I pray for forgetting you as my worship bears no result.) These are but a few redeeming points of an album which should be barely acceptable even to a moderately demanding ghazal fraternity.

Live at Royal Albert Hall, London: Jagjit and Chitra Singh (HMV)

A sizzling double album marked by the Jagjit and Chitra finesse and topped by their infectious charm. While Sides One and Four are truly outstanding, the ones in between are trifle disappointing. *Hothon Se Chhoo Lo Tum*, on Side One, an intoxicatingly soothing Jagjit rendition of Indeewar's delicate lyrics, is probably the

piece-de-resistance of this recording

As far as lyrics are concerned, Nazeer Banarsi's *Yeh Inayaten Ghazab Ki*, is a cut above the rest. Side One comprises ghazals that had been especially composed for the London concert. While Chitra, on the whole, appears to be slightly below par, her presentation of Sardar Anjum's *Chalo Baant Lete Hain* is excellent. Following that number is an equally catchy ghazal, *Hanske Bola Karo*, handled with aplomb by Jagjit.

This album also includes two of the very first hits of the duo—the romantically laced *Bahot Pahle Se Un Qadmon Ki*, and *Aahista, Aahista*—incorporated for nostalgic reflections. *Aahista, Aahista*, it may be recalled, had thrown the ghazal-crazy folks across our western borders into bouts of frenzied hand-clappings and 'wahs-wahs' a couple of years back. For members of the turbaned community in particular, Jagjit and Chitra have offered the pacy *Punjabi Tappe*, the concluding presentation. The rustic touch lends a welcome variety.

TRAVEL

PLANES

Calcutta—Bangkok—Hong Kong—Tokyo: Calcutta departure, AI316 (2*) at 2210 hours; Calcutta arrival AI307 (3) at 2340.
Calcutta—Bangkok: Calcutta

departures, TG312 (1, 3, 6) at 1345; Calcutta arrivals, TG311 (1, 3, 6) at 0900.

Calcutta—Karachi—Copenhagen: Calcutta departure SK976 (4, 7) at 0830, Calcutta arrival SK975 (4, 7) at 0710.

Calcutta—London—New York: Calcutta departure, AI103 (2) at 0030.

Calcutta—London: Calcutta departure, BA144 (2, 5) at 2145, Calcutta arrival BA145 (1, 4) at 1350.

Calcutta—Kathmandu: Calcutta departure TG 311 (1, 3, 6); 0945; Calcutta arrival TG 312 (1, 3, 6); 1300.

Calcutta—Delhi: Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 264 (daily) at 2205, IC 401 (daily) at 1040.

Calcutta—Bombay: Departures, IC 176 (daily) at 0640, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 0850, IC 274 (daily) at 1850.

Calcutta—Madras: Departures, IC 265 (daily) at 1435, Calcutta arrivals, IC 266 (daily) at 1935.

Calcutta—Gauhati: Departures, IC 249 (daily) at 0600, IC 229 (daily) at 1140; Calcutta arrivals, IC 230 (daily) at 1425, IC 250 (1, 2, 3, 5, 6) at 1800, IC 250 (4, 7) at 1220.

Calcutta—Ranchi—Patna—Lucknow—Delhi: Departure, IC 410 (daily) at 0550; Calcutta arrival, IC 409 (daily) at 1045.

Calcutta—Kathmandu: Departures, IC 247 (1, 3, 4, 5, 7) at 1330; Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250.

Calcutta—Dacca: Departure, IC 223 (daily) at 1440, Calcutta arrival, IC 224 (daily) at 1640.

TRAINS

1 Up/2 Down: Delhi Kalka Mail: (Daily) Howrah departure: 1920; Howrah arrival: 0815.

101 Up/102 Down: Rajdhani Express: (Bi-weekly) Howrah departure (1, 5): 1700; Howrah arrival (4, 7): 1050.

81 Up and 103 Up/82 Down and 104 Down: Air Conditioned Express: (Tri- and Bi-weekly) Howrah departure (2, 3, 4, 5, 6): 0940; Howrah arrival (1, 3, 4, 5, 6): 1710.

2 Up/3 Down: Bombay Mail: (Daily) Howrah departure: 1945; Howrah arrival: 0805.

60 Up/61 Down: Geetanjali Express: Howrah departure (1, 2, 3, 5, 6): 1400; Howrah arrival (1, 2, 4, 5, 6): 1335.

59 Up/60 Down: Kamrup Express: (Daily) Howrah departure: 1855; Howrah arrival: 0630.

* Denotes days of the week, from Monday (1) to Sunday (7).

TV

DHAKA

1 May

5 55 *Worzel Gummidge*
7 10 *Nazrulgeeti*
9 35 *Hart to Hart*
Second Channel
6 02 *Sports Magazine*
7 05 *A Town Like Alice/Timeless Land*
8 25 *Documentary film show*

2 May

6 40 *Get Smart Different Strokes*
7 30 *Amar Desh* programme based on the problems of working people
9 35 *Charlie's Angels*
Second Channel
6 02 *Coronet* (cartoon)
7 05 *Kojek*
8 25 *Electric Company*

3 May

5 55 *Feng Face Woody Woodpecker* (cartoon)
6 40 *Best of the West*
10 25 *Trepper John MD*
Second Channel
6 02 *Space Angel*
7 05 *Film show on viewers request*

8 25 *Sur Lohori*

4 May

5 50 *Mighty Men and Yukk* (cartoon) and *Daisy Daisy*
6 45 *Sapphire and Steel*

5 May

5 55 *Sesame Street*
8 30 *Yes Minister Classics*
Dark and Dangerous
9 35 *Drame of the week*
10 40 *Musical show*
Second Channel
6 25 *Phoenix Five*
7 20 *Chips*

6 May

5 30 *Spider Man/Feng Face*
6 15 *Waltons*
7 30 *Bewitched*
9 40 *Friday night cinema/Bengali feature film*

7 May

9 35 am *Hans Christian Anderson* (cartoon)
10 35 *You Asked For It*
12 00 noon *The Powers of Mathew Star*
12 50pm *Sports programme*
5 30 *Rumjhum*
6 45 *Little House On The Prairie*
10 25 *Dallas*
Second Channel
8 02 *That Girl*

Friday night cinema: this week *The Comedy of Errors* will be telecast. The musical version of Shakespeare's classic merry mix-up of mistaken identities. The television adaptation was recorded by the original cast at the Royal Shakespeare Theatre, Stratford-upon-Avon.

THEATRE

BENGALI

1, 3, 5 May: 3, 6.30 pm.

Aghatan: Rengana (153 2A Acharye Prafulla Chendre Road 556846)

Written by Biru Mukherjee the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile actor Anup Kumer

Nahabat: Tapan Theatre (37A & 37B Sadanenda Road, 425471)

Directed by Satya Bandhopadhyay this play is regularly being staged for the past six years end more

Samadhan: Star (79 3 4 Bidhan Serani, 551139 4077)

Ranjitmal Kankana directs while Mehendra Gupta acts in the social drama

Sreeman Sreemati: Pratep Mench (Acharya Prafulla Chandre Road)

Directed and acted by Gyanesh Mukherjee, with leading artists Nilima Das Soma end Besabi Nandy A Chaturmukh presentation

Sreemati Bhayankari: Bijon Theatre (5A R R Kishen Street, 558402)

A Theatre Unit production in which the star attraction is the famous comedian Rabi Ghose who acts as well as directs

SPECIAL EVENTS

3-7 May: daily at 6 pm

Celebration of Tagore birth anniversary by Rabindra Bharati University

3 May

Tagore songs by the Rabindrasangeet department

4 May

Tagore songs through instrumental music by the department of instrumental music

6 May

Drama department will present Tagore's play *Raja*

7 May

Rabindrasangeet department in collaboration with the dance department will present the dance drama *Chitrangada*

Discussion by eminent personalities on various aspects of Tagore each day from 4-6 pm

At Rabindra Bharati University (6 4 D N Tagore Lane 342138)

THE ARTS

1-3 May 6.30 pm daily
Bohurupee completes 35



Avereer Dutta and Kumar Roy in 'Dharmadharm'

years with a three day festival which includes an exhibition and three plays

1 May

Dharmadharm written by Shymal Sengupta is directed by Amar Ganguli. The main participants are Amar Ganguli, Kumar Roy, Kalprasad Ghosh, Debtoosh Ghosh, Tarapade Mukherjee, Soumitra Besu, Namita Majumdar, Avereer Dutta, Ramen Sanyal, Dilip Roy etc. Lighting effects are by Dilip Ghosh while makeup is by Shakti Sen

2 May

Rajdarshan written by Monoj Mitra is directed by Kumar Roy

3 May

Brecht's well-known play *Galileo* is another major attraction. This is also directed by Kumar Roy

At Academy of Fine Arts (Cathedral Road 444206)

2 May 6 pm

Rudrabena presents Tagore's dance drama *Tasher Desh* solo Odissi dance by Malini Roychoudhury and a solo recital of Tagore songs by Suchitra Mitra

At Rabindra Sadan (Cathedral Road 449937)

2 May 7 pm

William Shakespeare's *Julius Caesar* under the direction of Suhel Seth. The cast includes Abhijit Sinha, Roy, Amina Halim, Amitah Sehgal, Amish Desai, and Barry O'Brien. A Scarlet Stage presentation

At Vidya Mandir (1 Moira Street 446420)

3 & 6 May: 7 pm

Vividh Kala Vihars tense mystery thriller *Ek Din Adalat Mein* directed by Sheo Jhunjhuna

At Gyan Manch (11 Pretoria Street)

3 May: 6 pm

Netta Company presents the popular epic jatra *Gangaputra Vishva*

At Kale Mandir (48 Shakespere Sarani 449086)

6 & 7 May: 7 pm.

Kamla, Tendulkar's explosive drama, is presented by Anemike in Hindi. The story has been mistaken by many to be a severe criticism of journalists but it is actually a strongly feminist play. Traditional roles in a domestic setup are closely examined and found to be oppressive

The play is directed by Swaran Choudhry. Set design is by Katy and Sumit Roy and the cast includes Yama Saraf, Ashok Lath, Vinita Rillin, Pratibha Agarwal and Nagaraj

At Kalamandir (B) (Shakespeare Sarani), 449086

7 May 6.30 pm

A kethek evening presented by Padatik Dance Centre featuring Pandit Viji Shankar, Amita Dutta, Chetna Jalen and the students of the centre

At Gyan Manch (Abhinav Bhereti 11 Pretoria Street)

RAINBOW / Motor Sports

SPILLS AND THRILLS

Enthusiasm, stamina and skill—the trinity that leads to success—were in ample evidence

Photographs Universal Camera Arts





THE inaugural Eastern Safari Rally, conducted by AMI, took competitors over a physically taxing but visually intriguing 1,620 kms. from Calcutta to Hazaribagh via Jamshedpur and Ranchi and then back to Calcutta. Of the 35 vehicles entered in the rally, as many as 29 completed all four sectors and reached the finishing line in Calcutta in the early hours of April 19, after two and a half days on the road. Anticlockwise from **left** the photographs show: B.B. Banerjee and Ashish Roy checking their motor cycle's engine. Inidentally, the latter normally enters rallies on a four-wheeler. **Far left**: a cross section of the massive crowd that gathered outside Friends Automobiles in Ranchi, to witness the flag-off for the Ranchi-Calcutta sector. **Top left**: Spirit Of Calcutta, C.K. Singh, Nazim K.K. Banerjee and S. Swaminathan inside, in a dirt track. **Top centre**: Tipoo Dhamal, in the driver's seat, and N.C.S. Rao (both from Jamshedpur) take a break to balance their equipment. The latter was a national basketball player. **Top right**: a short breather for some two-wheeler entries. **Above**: last to submit an entry form for the rally, this team (in car no. 43) splashes its way through mud on a jungle track.

MARKINGS

Fanning Trouble

CALCUTTA is not short of drama whether it be in an auditorium, on a make-shift stage or on the shadowy greens of the Maidan. But sometimes life itself takes a dramatic turn on Calcutta streets, thanks to our civic guardians.

It was noon on R. N. Mukherji Road. A policeman waved and a taxi screeched to a halt. After a word or two that were exchanged between the passenger and the police-

man, passers-by, curious obviously. (and they are seldom apathetic) gathered around. It was learnt that the man in the taxi had bought a fan with the advent of summer and was carrying it home in the taxi. And here the Everwatchful objected. "But why?" somebody wondered. "Whoever heard of fans not to be carried in a taxi. Taxis certainly have a provision for carrying personal goods of the passengers with a separate charge for

that listed."

The policeman had no reply to it. So he switched to the cabby, and sought his licence. He forbade the driver from carrying the passenger and his goods any farther. This 'fanned' the rage of the crowd. They tried to have a go at the cop, and were checked by the wise few. And in the melee that followed, the cab fled.

Moral: "Go with the crowd; in loneliness is danger."

Illustrations: Debasish Deb



Getting Perky

SOME relatives of an executive of a Calcutta based organisation came to the city for the first time. They wanted to go round the city on the day of their arrival. The executive, hereafter referred to as Mr ABC, could not, however, accompany them as he had to go out of Calcutta the same day by the evening train. The relatives, therefore, went towards Esplanade on their own. After completing their business around 6.30 pm they tried in vain to board a bus or minibus. Their efforts to get a taxi also proved futile. They were standing near a bus stand by the side of Great Eastern Hotel when sud-

denly, a private car stopped near them and the driver enquired about their destination. On knowing that they were going towards the same direction as he, the driver readily agreed to drop them at their place provided they paid Rs 15 in advance. The passengers paid the same and got into the car hurriedly so that they may not miss the golden opportunity. After reaching their locality the driver stopped the car, but only on the insistence of the passengers he took the car to their flat.

When they got down, the driver's sixth sense inspired him to ask whether they were going

to Mr ABC's residence. He was stunned to know that his guess was correct. He became highly apologetic and tried to return the money which the passengers had paid. However, the passengers did not take the money back and the driver left only after receiving the assurance that the fact would not be disclosed to Mr ABC.

The fact was that the driver of the car, which was the staff car of the organisation where Mr ABC worked, was returning from Howrah Station after dropping Mr ABC there and on the way back to the office garage he had picked up Mr ABC's relatives unawares.

Berth Control

SOME time back a correspondent boarded the Dehradun Express at Bhabua Road for Calcutta. After about 10 minutes a quarrel started between two passengers because both were having reservation receipts for a single berth. From Bhabua Road the quota is for two berths, but on that very day three persons were travelling from the same station after reserving their berths.

When both persons possessing due reservation receipts could not decide who would occupy the berth they approached the conductor. The conductor replied: "Birth control may be outside this compartment; inside the compartment there is no berth control I will allow each and every one in the compartment a berth provided he is ready to pay me Rs 5 even if it means sitting on the floor." As there was a heavy rush and there was no chance to even get into an ordinary compartment, each and every passenger paid the "fee for sitting on the floor." Ultimately the berth control was solved with twins. Both persons agreed to share the same berth!



Inner Eye

NEXT SEVEN DAYS FROM MAY 1 TO MAY 7

ARIES
March 21—April 20
Your week improves after a difficult start in which attempts will be made to deceive you. Let your own intuitions be your guide to fortune. You will also benefit through a secret association or information and by travel. Health, specially if young, may need watching. Forge ahead in all things.

TAURUS
April 21—May 22
This week you will undergo a welcome change for the better with benefit and gain through subordinates in office, children and/or speculative activities. Accept any reasonable risks which seem worth taking. You will benefit through a property matter or the advice of elders.

GEMINI
May 23—June 21
Your prospects are favourable, specially in love and domestic affairs. Business conditions are also good though there is a need for careful attention to details. A happy romance or event is likely to take place in the family.

CANCER
June 22—July 22
Your week will be one of steady progress on a solid and durable basis. The powerful influence of a secret friend, perhaps anonymous or unknown to you, will be working in the background to your aid. Your business makes good progress but exercise tact with employers.

LEO
July 23—Aug 22
You will benefit unexpectedly as a result of a journey or the co-operation of a female relative or elder. You will bring a secret matter of much importance to you to fruition. A probable promotion in employment is also foreseen this week. A happy event is also likely to take place in the family.

VIRGO
Aug 23—Sept 22
Minor ups and downs relieve the monotony of a generally quiet and comparatively uneventful week. Apart from some opposition by an elderly partner or associate the prospect for you is averagely good. Health of the elders of the family should be watched.

LIBRA
Sept 23—Oct 22
Make no important change in either your private or business life. With this proviso your week should bring a modicum of good fortune and happiness. Attempts to deceive you are probable, nevertheless it is a lucky week for you.

SCORPIO
Oct 23—Nov 21
A week of tremendous activity and hard work is foreseen. A golden opportunity will come your way even before your week has proceeded halfway along its appointed course. Much will depend on your seizing it and exploiting it to the full. A new and unusual friendship is probable.

SAGITTARIUS
Nov 22—Dec 22
Your health should be watched. Your fortunes are less propitious this week. Be careful not to displease your employer or chief. Your business and financial affairs will be prospering gradually and promotion is far from improbable. Travel and push business to the utmost of your power.

CAPRICORN
Dec 23—Jan 20
A week of mixed fortunes is foreseen. You will be greatly affected by secret matters. A sudden change is likely to enable you to consolidate your position and establish your work on a firm and secure basis. There is however, possibility of a sad domestic bereavement.

AQUARIUS
Jan 21—Feb 20
Your stellar portents remain extremely propitious. A quiet and relatively eventful week of steady progress is foreseen. You may gain by a lucky hunch, perhaps in the shape of a lottery ticket. A secret love affair or association is likely.

PISCES
Feb 21—Mar 20
Your week will not have proceeded far before you will score a notable success in your undertaking or financial affairs, proceeding a year of steady progress. Be content to mark time and do not antagonise your employer. Conserve your resources. Your fortune will improve greatly.

BIRTHDAYS

May 1
A quieter, less eventful year of improved fortunes is scheduled for you. A beneficial change of job or place is not unlikely during July-August. Any neglect of duty would quickly bring sharp censure from your employer.

May 2
Your prospects are good. Substantial gain is in the offing but check a tendency to extravagance. Forge ahead in all your legitimate activities, then notable success will surely follow. An eventful year of change lies ahead.

May 3
Your prospects are indeed excellent. Your life is shown to be happy and routine business progresses well. Conserve your resources. A happy romance is probable in the family. You will gain through a secret matter or association or business in some way linked with transport. Altogether this year ends well.

May 4
Your prospects are much better especially in regard to love and domestic affairs which are now scheduled to bring you much happiness. A sudden change is likely in your career to enable you to consolidate your position.

May 5
A busy and active year lies ahead with a big change but no more than average profits in most cases. A year of steady, occasionally rapid progress is foreseen for you. You will gain through property matters and speculative sources.

May 6
Your stars are most auspicious. A year of steady business and financial progress and expansion is forecast for you. A secret matter regarding business benefits you.

May 7
Your enterprises continue to prosper and in many cases your past hard work will now meet with recognition or promotion. Thanks to your industry and initiative, you will make further headway during the year.

M.B. RAMAN

SUGGESTIONS

LUCKY NUMBER AND COLOURS

SUNDAY	AUSPICIOUS DAY	MAY 1	1	YELLOW
MONDAY	CORRESPONDENCE	MAY 2	2	LIGHT BLUE
TUESDAY	SHOPPING	MAY 3	3	RED
WEDNESDAY	TRAVEL	MAY 4	9	GREEN
THURSDAY	BUSINESS AFFAIRS	MAY 5	6	GREY
FRIDAY	FINANCIAL MATTERS	MAY 6	5	WHITE
SATURDAY	SPORTS	MAY 7	3	ORANGE

WONDERLAND

<p>1 Across</p> <p>© First Features</p>	<p>2 Down</p>	<p>Picture Word</p>																																																																																																																								
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SOLUTIONS
Across: 1 Football 4 Acrobat 6 Horn 8 Ship 9 Butcher 10 Dinosaur
Down: 1 Feather 2 Thorn 3 Latch 5 Emperor 7 Rabbi 8 Socks

●PET SET! Pets of a sort are the subject of this quiz. 1. Which pets play in a band? 2. Which pets attend teas? 3. Which pets run races? 4. Which pets are bought by the yard? 5. Which pets featured Punch and Judy? 6. Which pets star Kermit and Miss Piggy?

1. Turn-pets 2. Crum-pets 3. Whip-pets 4. Car-pets 5. Punch-pet 6. Whip-pets

●Sum Fun! Double the number of coins in your pocket (assuming you have some), add 18, divide by 2, subtract the original number of coins and multiply by 79. Answer is below

Seven eleven

Barter Bank

If you read an item in this page that you wish to respond to, write in to **Barter Bank**, c/o THE TRADER, Colour Magazine, 6 Pratulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

● **Music and Books:** Wanted any record of Joan Baez preferably Shoot Out at Fantasy Factory or any record by The Traffic. Time Exposure by the Little River Band and any western classical record.

Also require the book Death of Ivan Ilyich by Tolstoy, books by Dostoevsky except The Idiot and The Brothers Karamazov. Am offering in exchange:—

1) Bestsellers by Alister Maclean, Sidney Sheldon, and Michener.
 2) Records by Abba. Reply to Suchandra Banerjee.

● **Camera filter:** I am looking for a Hoya or Cokin make 49mm yellow/orange filter in excellent condition in exchange of an imported 52mm yellow filter (2x) also in very good condition. Contact S. R. Debnath.

● **Music:** Required any record of Manna Dev, Kishore Kumar (modern songs) or any of hard rock in good condition. In exchange I am willing to offer EP records of Jungle Dosti, Arzoo (in almost new condition). Those interested please contact Santanu Roy.

● **Literature:** Wanted good general and critical notes on Riders to the Sea, Odes to the Nightingale and West Wind, Preludes, The Blessed Dantozeh, Fufurn Abbey, My Last Duchess (Part of Cal. Univ. B.A. Eng. Hons. syllabus) in exchange of first class notes on History of

English Literature or anything else. Reply to Debnath's Chatterjee.

● **Household goods:** Required household and kitchen goods in exchange of old and valuable postage stamps and Indian first day covers (1961-64). The stamps are mostly from Germany, Poland, India etc.

● **Music:** I would like to exchange a Gibtone Hawaiian 6 string guitar (one fret missing) with records and cassettes of proportional value. Music preferred—Beatles, Simon and Garfunkel and Streisand. Contact A. K. Saraf.

Junior Whirl

by Hal Kaufman

	1	2	3	4	5
1	H	E	A	R	T
2	E		B		
3	A	B	O	V	Q
4	R		V		
5	T		E		

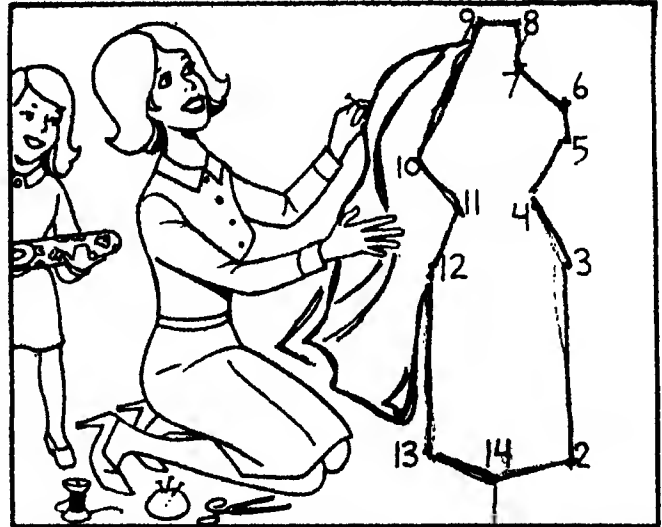
WORD SQUARE TESTSWITS

Five words corresponding to the definitions below complete the word square problem above. How quickly can you insert the right words? (Word number 1, HEART, is in place).

1. Figure found on a valentine card.
2. Fireplace diarch.
3. Over one's head.
4. Song and dance stage show.
5. Title of poem by Joyce Kilmer.

Remember, a word square consists of words that read alike both across and down.

- Take a Letter! What single letter is the name of a bird? J
- What two letters describe a vacant house? MT.
- What three letters denote a flower? PNE

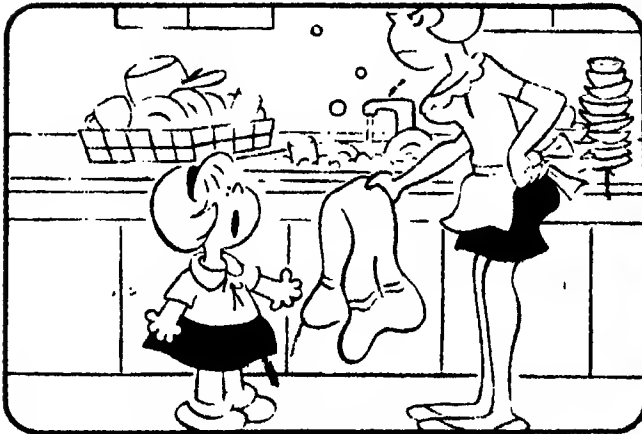


SEW WHAT! What can you draw to complete the sewing task under way above? To find out, add lines from 1 to 2, 3, etc.

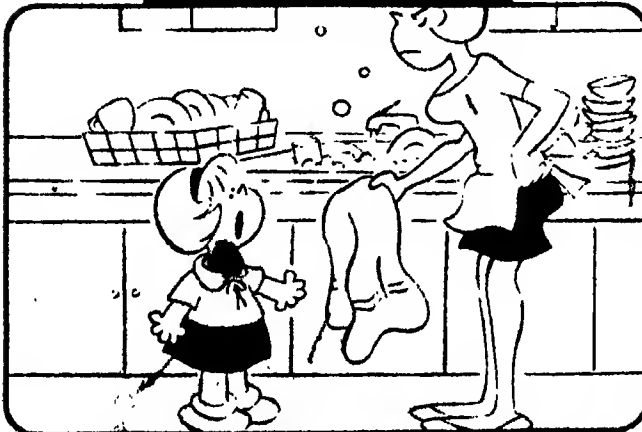
- Add Ons! Given a word plus a letter, unscramble combined letters to form a new word: 1. TEA plus H. 2. HERO plus S. 3. THORN plus E. 4. PIRATE plus V.

1 Heart 2 Ember 3 Above
4 Revue 5 Trees

1 Hear 2 Horse (or shore) 3 Hornet 5 Private



HOCUS-FOCUS



CAN YOU TRUST YOUR EYES? There are at least six differences in drawing details between top and bottom panels. How quickly can you find them? Check answers with those below.

Differences: 1. Pan is missing. 2. Shirt is different. 3. Faucet is lower. 4. Towel is different. 5. Collier is missing. 6. Dish rack is lower.



SMASH HIT! Add the following colors neatly to the skating scene above: 1—Red. 2—Lt. blue. 3—Yellow. 4—Lt. brown. 5—Flesh. 6—Lt. green. 7—Dk. brown. 8—Dk. green. 9—Drk. blue.

SPELLBINDER

SCORE 10 points for using all the letters in the word below to form two complete words.

E A R P H O N E

THEN score 2 points each for all words of four letters or more found among the letters.

Try to score at least 50 points.

Possible anagram: Hope near

QUIZ / Neil O'Brien



R.N. Srinivasan, Calcutta-29, wants to know what is pidgin English, why it is so called and where it is spoken. Often wrongly spelt as 'pigeon' English, pidgin English is the name given to a peculiar form of English used commonly in the islands of the Pacific Ocean and, in the past, in what was then the East Indies, South China and the Malaya peninsula.

It generally arose as a method of communication between people who had no language in common and has its roots in the jargon chiefly of English words used between Chinese and European traders. Englishmen seem to have always been under the delusion that they had to be infantile to be understood by orientals! 'Pidgin' is said to be an attempt by some Chinese to pronounce the English 'Business' and survives today in the colloquial phrase 'that's my pigeon,' meaning 'that's my business'—with the unspoken thought '...and not yours.'

Although there are many local variations, the general idea underlying the 'language' is the same—that of using simple English words but placing them in the word-order of the local language. In the native

Oceanic languages, there is a special distinguishing word for names of objects, verbs and so on which is placed before a word to show which class (noun, verb or other class) it belongs to. So in pidgin English the special distinguishing word is kept; for example, 'piecee' is normally used to indicate a noun, as is shown in the pidgin English version of a well-known nursery rhyme:

*Maree had little piecee lamb,
He wool all same he snow,
What time Maree all along
top-side,
That lamb he oll same go.*

11th Question: What is psephology?
Joydeep Bhat-tacharya, Iswar Ganguly Strast Calcutta-26.

Ans: The study of trends in elections and voting.

Over the years, however, pidgin English has become less complicated than this, but the attempt to describe new concepts sometimes resulted in ingenious and vivid descriptive compounds, such as 'box-you-fight-him-he sing-out' for 'a piano.'

Pidgin English has changed very rapidly in the last few decades and

has become a little more like normal English. It has spread quickly through the islands of the Pacific and in many places has replaced the local dialects which have become extinct.

M. M. Halder, Scouters Council, reports: "The scouts and guides of the First Calcutta District Association held their Maurice Quiz Contest at St Xavier's Collegiate School. A special feature was that half the questions were on scouting. Nine teams representing seven scout troops and two guide companies participated. It was a keen contest throughout. 7th Troop (St James' School) took the lead after a few rounds with 11th Troop (St. Xavier's School) close behind. 7th Troop maintained its lead to win (37 points); 21st Troop (S.P.C.I. Parsees) were runners up (31½). Mr N. S. Wadia was the Quiz Master."

Gautam Ghose, Patna-16, reports on an inter-school quiz organised by the Rotaract Club of Patna (Mid-Town) at the Hotel Maurva: "The quiz was conducted adroitly by a young Quiz Master, Rabindra Nath Sinha, in a most congenial atmosphere. Notre Dame (15½) emerged winners of the V.K. Luthra Shield. St Michael's and Carmel Convent tied for second place (11 each) and the packed house cheered all the teams."

QUESTIONS

1. Who was called 'the wisest fool in Christendom'? (Biji George, Calcutta-14).
2. What is the meaning of the phrase 'to kick someone upstairs'? (Anil Maheshwari, Birlapur).
3. What is the difference between an encyclopedia and a cyclopedia? (Dilip Chhabra, Gauhati).
4. What is a klieg light? (Anup Datta, Calcutta-64).
5. What is the official news agency of China? (Subir Das, Calcutta-67).
6. Who was the Grand Old Man of India? (Sultan Ahmed, Calcutta-16).
7. What is a John Dory? (Kausik Ghosh, Calcutta-68).
8. In which language are the maximum number of films produced in India? (M.S. Raju, Calcutta-89).
9. What does the 'S' in Harry S. Truman's name stand for? (S. Sarkar, Calcutta-17).
10. Which film has won the most Oscars? (Subir Das, Calcutta-67, and Chinmoy Chatterjee, Katihar).

ANSWERS

1. James I of England.
2. To promote a person to greater dignity but less power.
4. A bright arc light used in motor picture photography.
5. Xinhua (New China Agency).
6. Dadabhai Naoroji.
7. A sea-fish of golden-yellow colour (Fr. dore, 'golden').
8. Telugu.
9. Nothing.
10. Ben Hur (11).
(All the answers have been given by the persons sending in the questions.)

EATING OUT / Chinatown

THE REAL McCOY

When in Chinatown, eat as the Chinese do



GETTING there is half the gourmandising battle won. Being there and being able to stand up to the grime and inedible surroundings is the other test of the true epicure. And the food? Is it really worth the forays into dismal by-lanes with a lurking fear of what could happen if...

Cast such thoughts aside, for to seek, perchance to find the delights of Chinatown, and thereafter to derive the unending pleasures of food cooked and served up before you with nil frills, but with lashings of good humour and affection is what makes adventure of the arcane.

Mama San sound familiar? To the diehard Calcuttan, it is the kind of place which, unless you have visited at one time or another, you have not qualified to have known Chinese food at all. But alas! I must warn that fat Mama's familiar waddle is now not in evidence in the shop, for ill health has forced her to take a back seat and let her sons run the place.

Yes the show goes on all right, with James and brother and other members of the family dispensing some of the magic fare of Mama, continuing her tradition and touch, but not being able to fill in for the institution she has been. Yet, you can never be turned away from the "shop" if that is what we can label the shed with its rough-hewn wooden tables, unpaved floor and makeshift courtyard where oodles of noodle are whipped around with a light oiling in large cane containers (tukris) and a milky broth of chicken and pork bones is on the perpetual boil on a little stove. And even if the food runs short, no matter, for they will just mount a bicycle and speed home quite willingly to make the family hold back.

To find the place, look for Poddar Court on Rabindra Sarani, then get to the road called CIT Scheme. A white church with prominent red lettering telling you it is Ling Liang Chinese Church, is the landmark, opposite which without fanfare is

fat Mama's outfit. A wonton soup is fresh tasting, with a clean tang, which can be followed by a pork chow mien, the chow being beautifully moist, the vegetables just so, and the two kinds of soya sauce, one sweet and one very salty, can temper the taste to your exact liking. All dishes, whether the soup, or garlic prawns or many of the regulars from Chinese restaurants can be got here for an average of Rs. 6 per dish. Some for much less. Unless in the kind of mood to weather the smells, a safe idea is to carry tiffin carriers to partake of good fare in more conducive surroundings.

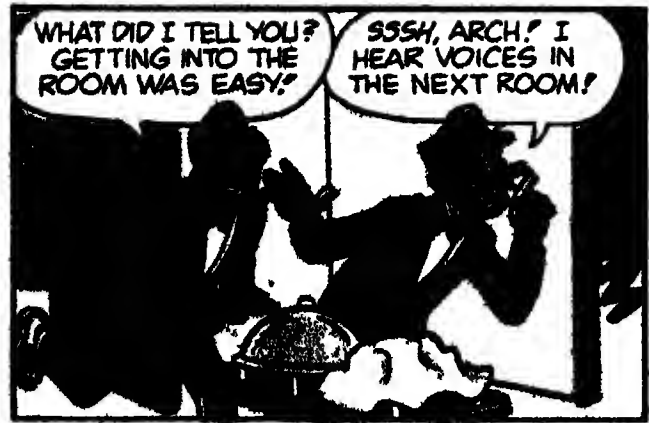
This is also true of the place near Mama San's on 4/1 Tiretti Bazar called Kwon Soon Loong, an ancient sprawling room which looks like a stage set—half a dozen tables for eaters, an armchair in a corner where a venerable Chinese gentleman snoozes in the mid-afternoon heat and flies, a corner where cards are in progress, a dust-laden ancient safe, a Burma teak work table, with files—you

cannot possibly eat there. But once again there's some "different" kind of fare to take home, *Phui Kwat Fan* (pork with soya-bean sauce and vegetables and served with plain rice), *Lu Mi*—(pork ears and tongue), *Yan Mein* (boiled noodles and meat slivers), steamed minced pork and pork vindaloo, the dishes costing between Rs. 3.50 and Rs. 6. A plain broth had on the spot is practically gratis, while a cup of green tea is on the house. To bite away the grease and enhance the scope eat some more.

We hear that people have never been sick eating at either of the places, and I have myself to vouch for this too, so if snobbery is not your problem and ambience matters, the place is half the charm.

After the popularity of *sczechuan* cooking, this can be bland and colourless. It is probably the sense of being in the midst of Chinatown which provides the *api no moto* to this cuisine.

Rita Bhimani





written by ARNOLD KOPELSON drawn by AL WILLIAMSON



STAR WARS
COMIC BOOK

AT-AT
DRIVER



Abandoning the
attack on Darth
Vader's great
cruiser, Vader
Dodonna takes
Lukes to a nearby
playground

WE JUST
ARRIVE SKYWALKER!
BE GLAD THERE'S
ATMOSPHERE TO
BREATHE!



THE POWER
GEM ISN'T
TOTALLY
EXHAUSTED
WE COULD STILL
MAKE ANOTHER
STAB AT
OUR MISSION!

VADER'S
MONSTROSITY
IS TOO FAR ALONG
TOWARD ANNE'S
HEADQUARTERS
BY NOW



...BUT TRYING TO MAKE
ME TURN BACK INTO A JESSEY
I'M USING THE POWER GEM
TO BUY A SAFE EXISTENCE
FROM THE IMPERIAL!



...GROUNDS...



LORD
VADER - OUR
BATTLE SCHEDULE
DOESN'T ALLOW FOR
REVERSING OUR
COURSE LIKE
THIS!

I SENSED
THE RANGE ON
THAT TINY REBEL
SHIP IT MUST
BE LUKE
SKYWALKER!

MANDRAKE

By Lee Falk



WHAT
NOW?

NOTHING. WE
CAN'T FIGHT THE
WHOLE COUNTRY.

UNRAID
ME!
SLAY
THEM!

YOUR HIGHNESS,
FOR YEARS WE
HAVE LIVED UNDER
YOUR TYRANNY ..



WE HEARD HOW HE TRICKED YOU
WE ARE FILLED WITH SHAME AND
APOLOGIZE IN THE NAME OF
OUR PEOPLE

WHAT?!!



WE WILL TAKE CARE OF PRINCE
NASSDAQ. WE HAVE OUR
OWN JUSTICE.

!!!



WHAT DID
HE SAY WILL
HAPPEN TO
NASSDAQ?

HE DIDN'T ..

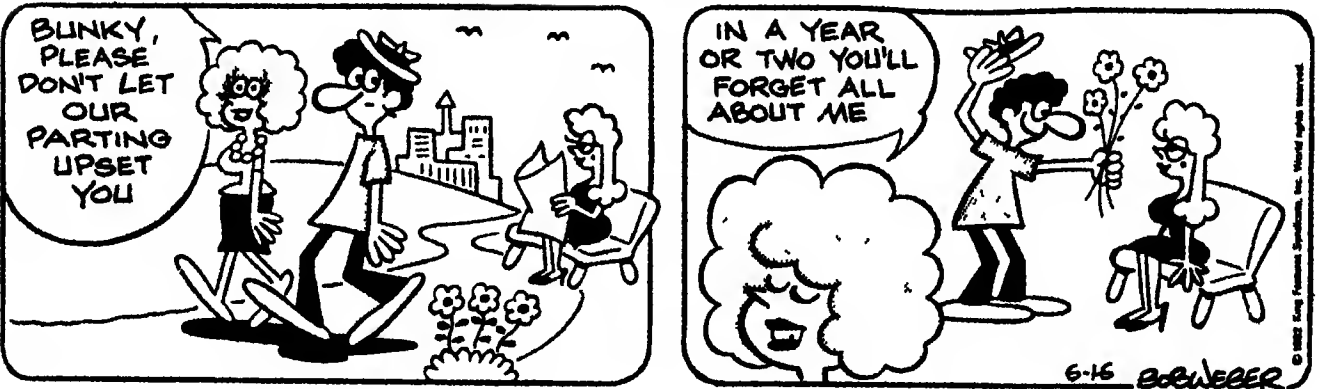
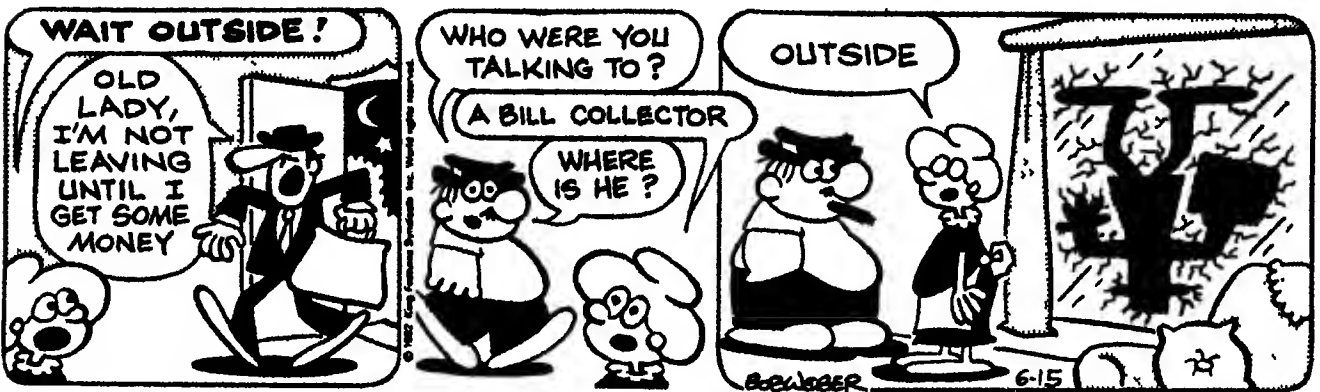
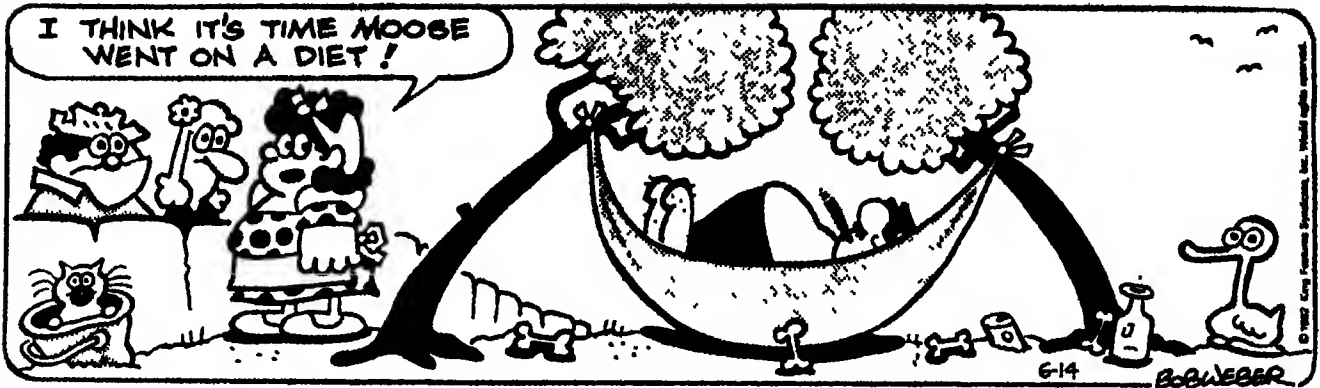
IMAGINE . AN
ENTIRE COUNTRY
UNDER GLASS!

GOODBYE
TO AMEX
THANK
GOODNESS!

NEXT WEEK NEW ADVENTURE

MOOSE MILLER

By Bob Weber



DR. KILDARE

By Ken Bald

AS DR. KILDARE RESEARCHES HIS ANCESTRY TO DISCOVER HOW ONE OF HIS "FOREBEARS" MIGHT HAVE POSED FOR "THE PRINCE," DEREK COSMO HAS A VISITOR.

ANY PROGRESS, MR. COSMO?

WE'RE CLOSE TO ESTABLISHING DR. KILDARE'S ANCESTOR AS THE ORIGINAL FOR YOUR PORTRAIT, EMIL.

WHEN I TOOK THAT YOUNG MAN'S PICTURE I TOLD HIM IT WAS AS A REMEMBRANCE OF THE FINE CARE HE TOOK OF ME WHEN I WAS HIS PATIENT!

NO ONE WILL QUESTION THAT I AM THE OWNER OF THE LOST DA VINCI!

TO INSTANT WEALTH!

MY MOTHER'S FAMILY LIVED IN ROME, AND I'M AFRAID THERE'S NO ROYAL BLOOD IN MY LINE, PAT.

OPP... I WONDER WHY DA VINCI CALLED IT "THE PRINCE"?

10-24

AND... FRANKLY... THAT'S NOT THE ONLY THING I'M WONDERING ABOUT

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THE LOCKHORNS

"I'LL TELL YOU WHAT I THINK WHEN I THINK OF SOMETHING AND NOT BEFORE!"

1-24 HOEST

"DO YOU FEEL UP TO A LITTLE CONSTRUCTIVE CRITICISM?"

HOEST 1-25

"I GOT THAT SCAR DURING WORLD WAR TWO... WHEN LORETTA CAUGHT ME KISSING A WAC!"

HOEST 1-26

"THERE HE IS..... TEN YEARS AT THE SAME LOCATION."

HOEST 1-27

DRESS CIRCLE



Left: An undergraduate student in the third year, **Soma Ganguly** shone in a performance of a Rabindra dance-drama during the International Week at Bryn Mawr College, Philadelphia. Majoring in chemistry, Soma has been offered research facilities this year and also came first in a paper on western music.

Below: **Piyali Sen Gupta** really started young; at the age of five, to be precise. A student of Ruby Dutta in Kathak, her tour de force was the captivating recital of dilemmator, pining Prakriti in Mallar's anniversary presentation of *Chandalika* at Rabindra Sadan. Piyali is a good singer, too, and a student of distinction in Presidency College.

Below: It's always the busy man who finds time to do things. **Soumitra Chatterjee**, to 'extend his communication' with his audience, edits a literary magazine, recites poetry and took to theatre with *Nanjiban*. A few days ago, he performed the role of Amit in a 'table talk recital' with dramatic dialogue based on Tagore's *Sesher Kavita* in a further attempt to extend the audio-visual connection.



Nemai Ghosh



Sulien Kandi



Tapan Das



Tapan Das

Above: After having completed a five years course in Applied Arts from the Government College of Arts and Crafts, Calcutta in 1975 and starting as a trainee designer in one of the reputed advertising agencies of Calcutta, Sunil Sil (30) gained entry into the Ananda Bazar Group of Publications as a freelance illustrator. He is now the group's assistant art director. And more, he is the winner of the DAVP award for the best book cover design for the jacket of Samaresh Basu's *Jug Jug Jui*. He was presented the award in New Delhi in mid April by the president, Mr. Zail Singh.

Left: Bula Chowdhury has been making waves for the past many months regularly. And the Asiad was another place where she was expected to make a big splash—though fond hopes were sunk there. But there has never been any doubt about Bula's prodigious nature. The Ladies Study Group in their annual awards of Rs 10,000 each to outstanding women have this time selected this chit of a girl in the field of sport.

CALCUTTA / Ashok Asopa



From a
world of
a new wave
excitement...



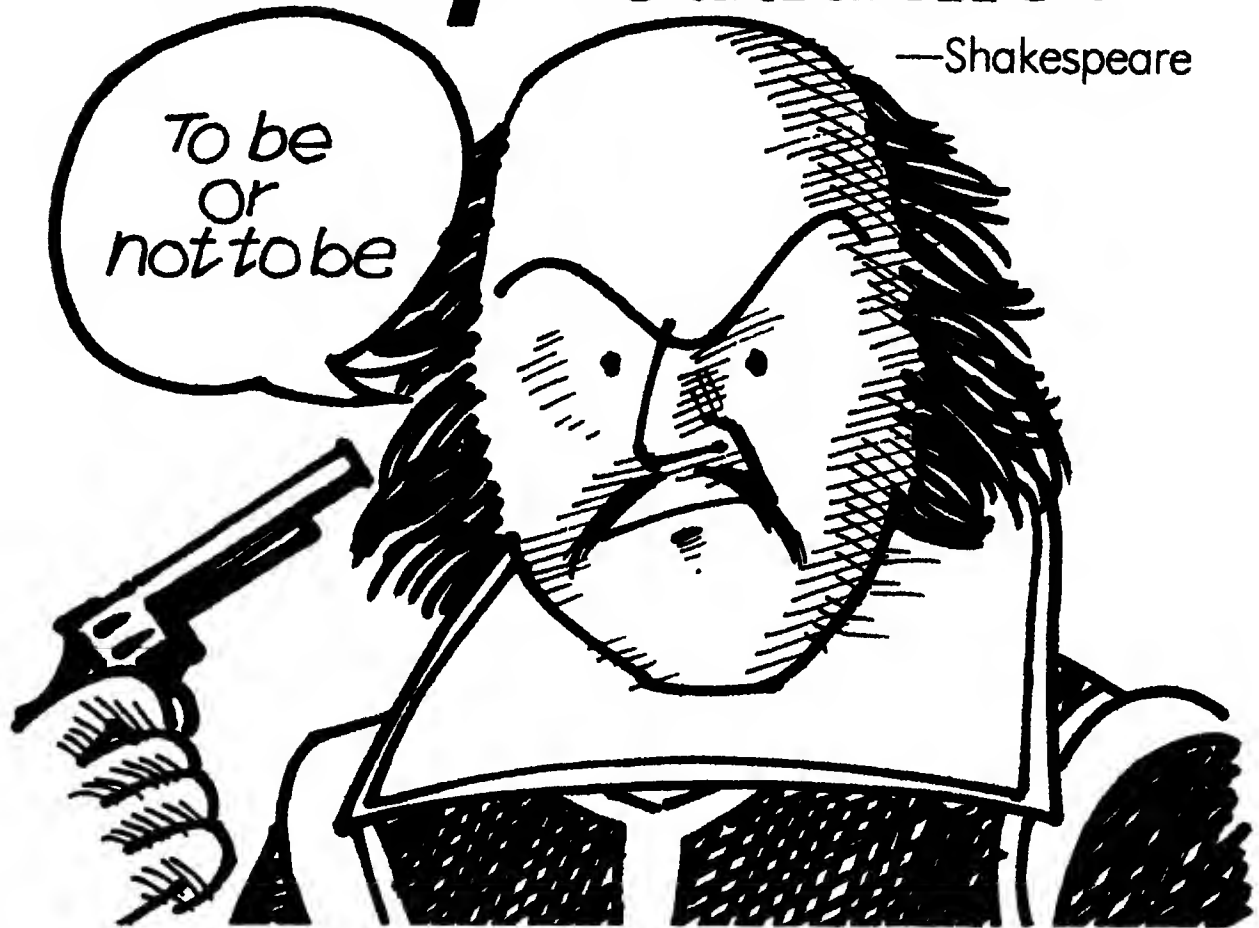
Old Spice Shampoo

*Old Spice Shampoo gently washes your hair clean,
without robbing your scalp of its nourishing natural oils.
Old Spice Shampoo can be used for all types of hair.
It leaves your hair soft and manageable with the
immistakable fragrance of Old Spice.*

Old Spice **The new Shampoo**
with the international fragrance

**'I've tried everything
for my headache.'**

—Shakespeare



'But one thing really works!'

Saridon

TRADE MARK

'ROCHE'



The strong one. The safe one. Just one is enough.

HTB RPL 9323

Post Mortem

Eating Out

Your report on Rang Mahal (Eating Out, 20 Mar), talking about its "versatile middle-priced fare" was misleading as we experienced on 30 Mar for our dinner (cash memo enclosed).

It was stated that the "eater can derive chunks of satisfaction from the plump helpings of Prawu Ram-puri—a kababed dish at Rs 18." Actually, what was served in its name was one of the worst dishes we ever had in this type of restaurant. There were just four pieces, like little oversized fish-fingers, stuffed mainly with fine pieces of onions and smelling of prawn. Another item recommended therein was "Chicken Bagumbahar at Rs 15," and it was really a good choica. Other items we had were good, except the Tandoori Rotis. Now, please do not jump to a conclusion till you come to the last.

The service was poor and lousy. The beer (Rs 18.70) was without the usual tidbits and was served after the food was served. It took a personal chase to the counter and 14 minutes to get iccraams. Trua, there was a sort of 'party' of about 40 persons going on (with an after-dinner spaach also), but that only indicates that they are not geared to serve a full house.

After a long, long wait, when we placed our order (which included the aforesaid two items, as recommended in your article) the bearer who took the order (only one steward, so 'not available') told us that these were not on the menu. However, on our insistence and after 'discussion' with the counter, the bearer obliged us by accepting the order for those two items, but surprises were still in store for us. When the bill was presentad I did not check the total, but I observed and pointed out

that the aforesaid two items were obviously over-charged at Rs 20 each. The bearer went back to the counter and returned with a revised bill showing both these two items at Rs 18 each, still higher than quoted in yours, i.e. Rs 18 and 15, respectively, and certainly higher than comparable items on the menu. Furthermore, apparently there was an adding mistake of Rs 5 in the original of the bill as would be evident from the corractions overwritten on the second bill to arrive at the total due.

Your report failed to mention that there is a service charge @ 10 per cent in the bill for the food and that does not mean that you are not expected to pay any tip. A bold inscription, in red, on the bill states, "We do not levy Sales Tax." But, S.T. @ 8 % is charged which applias to the service charges also! Biswa Pratim Bhowmick, Calcutta

Feeling Sorry

To your reporter ('Insensitivity in Our Midst,' 27 Mar) it appeared that the students of Manovikas Kendra's dance troupa consist of all daaf children. I am not going to argue against that but I protast against his remark "inhuman."

If a group of deaf children can successfully demonstrate a dance performance with "intricate stepping with music," should everybody mourn about it? Is that anything for the children to be ashamed of? Or, is there any need for the revlauer to shed taars?

I am in doubt whether the reporter has any idea about the psychology of children. Children like to danca and are delighted if they get a chance. Does he think that these children are different from other children in their sorrows and happinass? Now the question is should they be left behind the doors as animals in the zoo?

The reporter should also be informed that: 1) The dance troupe of Manovikas Kendra is not a group of deaf but of mantally retarded children and some of them have their hearing impaired. 2) Our aim is to create sympathy and to make the audience aware of what disability actually is.

May I ask a few questions of the reporter? 1) What is "sensitivity"—to hide them behind the curtain of our society? Not to give them any chance of any sort of performance unlass they are abla to do an 'A' grade job?

Aruna Bagchi and Vijaya Bose, Manovikas Kendra, Calcutta

The correspondence on this subject is now closed.—Editor

Dress Circle

Please refer to your item on Seema in Dress Circle (17 Apr) where it is stated that she entered a Bengali film. Ajoy Kar's Bishbriksha although she is a Delhi girl. I would like to add that it was I who introduced her to director Swadesh Sarkar through whom she met director Ajoy Kar who signed her for the film. Sukumar Mazumdar, Calcutta

The Magic

P.C. Sorcar (10 Apr) was interesting to read, but his remarks that "Sai Baba is a fraud" hurt me very much. All other devotees of Sai Baba will have strong objections to this. Baba is a Bhagwan to those who believe in him.

I have neither sean Sorcar's magic so far nor Baba's. But my faith in Sai Baba is very firm and will continue to be so till the end of my life. P.C. Sorcar may be a great magician, but it will take him many years to understand the Baba's philosophy and his greatness.

V.L. Narayana, Howrah

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Cover: Tapan Das

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LIMELIGHT/Gurudev's Legacy

RABINDRASANGEET : THREE GENERATIONS

The times have changed but three famous exponents of Rabindrasangeet assert that the genre is still to meaningful them, as well as for others

RABINDRA Javanti has come round once again this year—the hundred and twenty-third birth anniversary of the great poet and philosopher (amongst many other things) of our country. It is a curious fact that ever since the advent of this figure on the Bengali literary scene, all other subsequent poets, composers and reciters of beautiful Bengal have stayed mesmerised by his gigantic shadow—either following him or rebelling against him, but never managing to forget or ignore him.

Even to the average person, who is not overly interested in philosophy or spiritual and religious messages, Tagore stands for something very dear, something without which life would lose its completeness: song. Rabindrasangeet is not just a genre; of singing; it is much, much

more. It is a tradition, a way of life, perhaps a value through which, for the past few decades, Bengalis have established their identity in the eyes of the nation. Surely it is a rare phenomenon in any literary history to find one man influencing a nation so totally by his compositions. Rabindrasangeet struck a note of response in the heart of every person, irrespective of his or her intellectual depth, sensitivity or age-group. However, one is forced to use the past tense in asserting this point. In fact, that is the query of this essay—does Rabindrasangeet, and its allied arts (such as the *nrityanatya* or dance-drama, the *geetinatya* or operatic drama), retain its former popularity among music and dance lovers in contemporary Calcutta?

The popularity of any art form

must be measured against some valid standard and, according to Santosh Sen Gupta, the great singer and promoter of Rabindrasangeet, it would be pertinent to take the year 1961—the Tagore centenary year—as the starting point of what he nostalgically referred to as the 'Golden Age' of Rabindrasangeet. And, he asserted regretfully, compared to the grand peak which lasted from that year to about six or seven years ago, the contemporary situation is distinctly dismal.

Lying back in his armchair with his eyes half-closed in reminiscence, Sen Gupta seemed to look back over the past decades at the gradual evolution of Tagore songs. "Santiniketan did not really influence the singers of Calcutta much," he observed thoughtfully, "as it was always isolated..." Opening his eyes, which were twinkling with cryptic humour, he commented: "The practical influence of Viswabharati failed to cover the few miles between Calcutta and Santiniketan."

The late Pankaj Mallik, though criticised frequently nowadays, did to a large extent contribute towards Tagore-consciousness in Calcutta and seems to have been the inspiration in Sen Gupta's case too. "I used to sing *adhunik* (modern) songs originally," he said, "but once I reached the songs of Tagore, I was overwhelmed by their beauty and possibility." His first recordings of Rabindrasangeet, *Keno Bajao* and *Aaj Ki Tahar Barata*, were released by HMV in 1939, and after that there was no looking back. In fact, the story of the commercial success of Rabindrasangeet discs is also the story of the joint enterprise of Santosh Sen Gupta and HMV.

Of course, Tagore's songs were popular enough even before 1961, but the unimaginably wide publicity campaign in the centenary year brought Tagore into the houses and



Rich pastoral symbolism permeates Tagore's operatic creations

hearts of a wider cross-section. The music-lovers were simply dazzled by such a plethora of aesthetic wealth dished out in such entertaining packages. "Can you believe that I had to talk and argue and cajole and plead for almost two years before they allowed me to direct and record the dance-drama *Chandalika* in 1950?" Sen Gupta said jovially, "and then after five years I brought out *Chitrangada*, and then in 1961 *Shyama*. Did those records sell?"

Yes, indeed, how they sold, those lyrical discs containing melody and drama, rhythm and romance. Sen-gupta's words brought back memories of the days when youngsters queued up overnight for tickets of *Chitrangada* where their very dear 'Georgeda' (Dehabrata Biswas) would play the role of Arjun. Dinners turned cold as the whole family crowded round the radio to listen to 'Mohardi' (Kamka Banerjee) sing the role of Shyama. Huge pandals like that at Rabindra Mela were filled to the brim with holiday crowds. People sat about on the grass, even lingered outside in the streets to hear Hemanta Mukherjee sing *Ami tomari jato shanichhilem gan* and to sigh with ecstasy at the opening notes of Ashoketaru Banerjee's *Aaj tomarey dekhte chelam* or Chinmoy Chatterjee's *Tami sandhyar meghamala*. In fact so close to our heart was Rabindrasangeet to those days that the intellectuals preferred intricate *tappas* and looked down their noses at "shallow and catchy" songs which the "riff-ruff" favoured (those unfortunate songs also included, please note, Rabindrasangeet.)

So what happened somewhere down the line? "Rabindrasangeet artists have nothing new to give to their listeners," said Santosh Sen Gupta. "After all, the really 'A'-class singers are on the wane since they are advancing in age, and all that is being done these days is a continuous and rather monotonous rehash of the same songs. You will point out," he said quickly, aiming a warning finger at me, "that Tagore wrote a few thousand songs, so how can the repertoire be exhausted? But I am talking only about the songs with commercial possibilities—those have been sung, liked, re-sung, tolerated, sung yet again.. so what public response can be expected?"

Since Santosh Sen Gupta has been largely responsible for popularising the Tagore dance-dramas on stage, I asked him why the mere

mention today of *Shyama* or *Chandalika* makes the average audience turn green at the gills in apprehension. Sen Gupta feels that only a very few of Tagore's dance-dramas have a real stage impact, and there, too, it is the same story of something overdone. This analysis reminded me of literary comments on Greek dramas which stated that as soon as Oedipus came on stage every member of the audience knew he would rant a few lines, put out his eyes, rant a bit more and exit... there was nothing new to say. "Ah, well," said Sen Gupta in conclusion, "the 'Swarnavug' (Golden Age) of Rabindrasangeet is over, or it will be so in two or three years, and then it will stay on as classical music does, not for all, definitely not for the general public."

Yet, in spite of this dignified acceptance of the death of a culture to which he has devoted his best years, this septuagenarian director-singer has channelised his endless energy in another new field—he has directed a Hindi version of *Chandalika* (translated by Hansakumar Tewari and revised by Mohanlal Vajpevi of Viswabharati). This LP will be released by the President of India at a formal celebration in New Delhi on May 9, and will get a nationwide circulation.

"Tagore has not died and we have not reached the end of his culture," asserted Ashoketaru Banerjee, who

can assuredly be called one of the foremost exponents of Rabindrasangeet. He represents the generation after Santosh Sen Gupta, the generation that was really with it in the so-called Golden Age; the generation which is now battling against the sudden ebbtide which has taken aback Tagore culture so seriously.

"Of course," Ashoketaru Banerjee conceded, "there is a distinct lull in public response to Tagore culture today. But I have thought that one out, and perhaps the reason is very simple and inevitable." By his subsequent analysis of the situation, Banerjee proved yet again that he can do much more than sing superbly. Despite his intense adoration for Gurudev, he can view the cultural process from an unbiased and universal viewpoint. "Rabindrasangeet became really popular in our city and its neighbourhood because a vacuum had formed in the area of *adhimuk* songs," he pointed out thoughtfully. "Salil Choudhury had filled the gap superbly, but then he left the Calcutta scene and went to Bombay. Yes, some of the songs composed by him, whether with his own words or those of other poets were things of sheer lyrical beauty, but when he went away very 'B'-class stuff remained, which could not possibly fill up the cultural vacuum."

"Hindi songs?" he queried



A cross-section of a typical audience at a Rabindrasangeet recital



Ashoketaru Banerjee (playing the harmonium) at the Banga Sanskriti Sammelan in 1978. At his left is Kanika Banerjee

amusedly. "In those days you could hardly buy a single Hindi record anywhere in Gariahat. You had to go to Dharamtolla to buy them, I believe, and Bengalis hardly cared for them. And so it was at this juncture, that a big section of the public, who did not feel emotionally satisfied with light western-type jingles, turned back to a grand rediscovery of their own heritage. Of course, the centenary celebrations raised Tagore-consciousness to an intense pitch, but round about this time there started a revival of other poets, like Atulprosad and Rajanikanto, as the vacuum had to be filled." After a pause he focused, with his characteristic directness, on the other factor that is responsible both for the rise and the fall in the popularity of Tagore's songs: commercialisation. "The Gramophone Company of India naturally realised that Rabindrasangeet had immense commercial possibilities, and a staggering number of Rabindrasangeet discs started being released. They sold extremely well. Mind you," he emphasised pertinently, "many of those records sold because the public liked the songs, and not necessarily because they preferred the singer over-much; I distinctly remember cases where a new singer's first record sold hundreds of copies, and then when the company, thinking him or her a sure hit, made another record, there was hardly any sale."

This observation is accurate because in the '60s, people had not become as familiar with Tagore's

songs as they are today, and when an entirely new, rich, and lovely song was released, one rushed out to acquire a disc without considering the names of the artists. A very different situation, surely, from the present one. I heard a teenager remarking wearily the other day: "Oh that song. That's the rerecording of the original version which had been resung by Hemanta." A very dull state of affairs indeed. But the real drawback of so much recording was the production of hordes of very substandard artists.

Though Banerjee himself has very recently recorded his usual, sonorous songs for a new HMV release, his assessment of the state of Rabindra singers was a masterpiece in frankness and humour. "I think we are among the last generation," he decided, "who have been able to make Rabindrasangeet a full-time occupation. After all, who ever thought that one could support one's family on nothing, financially speaking, but Rabindrasangeet? But we did," he concluded with a surprised laugh. In spite of such levity, Ashoketaru Banerjee is psychologically against commercial exploitation of such a sublime gift as Tagore's songs. That he practises what he says was proved by an anecdote narrated with fond laughter by his wife, Anima Banerjee. It seems Banerjee once turned down a very promising and profitable sponsorship by a cigarette company on a single ethical basis—he would not let the name of Gurudev (whose

songs he would be singing) be used as an advertisement, side by side with pictures of cigarette packets, as they would then become equally exploitable commercial commodities. Too idealistic? Yes, perhaps. Too sentimental about Tagore? Again, possibly, but definitely possessing the courage of his convictions and respecting the career he had dedicated himself to.

Over exploitation of Rabindrasangeet has almost brought contemporary listeners to a saturation point, which is inevitable, and this is true about other musical forms as well. This singer insists that he has heard from reliable sources only recently that records of ghazals have started falling in sales which, frankly, is just what one expects when one watches mediocrities attempting to sing. One asked: "Since you are still one of the most popular Rabindrasangeet artists in Calcutta, most sought after at public functions, what do you think of the new generation of listeners? Does it feel dissatisfied with Rabindrasangeet because the philosophy sublimity and intricacy of the meanings are too much for them. Are they too 'shallow' to understand, or sing Rabindranath's songs and poems?"

As Banerjee is the father of an attractive college-going young lady who appears to be quite with the times, he cannot be said to live in splendid isolation as far as contemporary tastes are concerned, and this question made him sit up. "No" he protested, "very many young people are maturer than we were at their age and I firmly believe, though this may sound overoptimistic, that they will all turn back to their golden tradition the day they have outgrown this present craze for transient things. That is what always happens; look at the west." By this time, though it was a fiery Sunday morning, the power-cut had started, and the discussion was "hot" indeed, though one was not sure whether Banerjee as much as noticed this trivial detail. "You know," he said, "I think Tagore's songs are suffering from the problem of generation gap as far as today's youth is concerned. It is because youngsters don't really share those values, or accept those significances. For example, consider the songs of Puja—leave alone the question of the Finite or the Infinite One. How many of the contemporary generation have such distinct involvement with the 'God' concept

to treasure or appreciate Tagore's words?"

Similarly, the other grand treasures of Rabindrasangeet, the songs on Prakriti or Nature, may sound very removed and artificial to a generation for whom 'the smell of wet soil and grass' of 'the first Kadam flower of the monsoon days' have become mere formal literary images, and have lost the sensuous and tactile force of reality. So a young person singing of the tinkle of the kankan (bangle) against the Kalas (pitcher) will be mostly mouthing words that lack immediate reality, and the young listener will far more easily react to Runa Laila's disco conversation—"Hullo, Hi!"—than to abstract romance in unknown dimensions.

Both Ashoketaru Banerjee and Santosh Sen Gupta were fiercely indignant on one point. The rigidity of certain 'lawmakers'—whoever they may be—on what is 'Rabindric' (genuine Tagore) and what is 'A-Rubindric' (false). Interestingly enough, their reactions to this controversy were very similar. "Who knows for sure what is the so-called 'Rabindric' style of singing?" Sen Gupta asked bitingly. "The great lecturers of today were mostly knee-high when Tagore was alive and what definite statement can they make about what is genuine and what is not?"

Banerjee was equally weary of such discriminations and said: "All this buckering about standards only exposes our absolute lack of any organised technical evaluation as far as Tagore's songs are concerned. What, tell me, is the true Tagore style of singing? If we say that Rajeswari Dutta was a genuine singer and that Malati Ghoshal was a true Tagore artist, and also in the same breath agree (as of course we do) that Kanika Banerjee and Subinoy Roy are genuine Tagore artists, and cap it all by eulogising Santi Deb Ghose and the much older Sahana Devi, we are not setting any common standard, are we? And so, amongst this vast variety, why does someone suddenly become 'A-Rubindric'?"

"I really felt a great lack of freedom in singing Rabindrasangeet," confided Indrani Sen with an apologetic smile, when this correspondent sought her views. Sen is said to be the representative of the 'now' generation of singers, being in her mature twenties. At the present moment, though Indrani is better-

known as a Nazrul singer than a Rabindric one, she has more than one reason for being in a position to discuss the Tagore situation. To start with, she is the daughter of the popular singer of Tagore songs, Sumitra Sen, and was brought up in an atmosphere of Tagore culture. Apart from this, Indrani learnt Rabindrasangeet from a very early age, under no less a person than the great Debabrata Biswas, who always had a special affection for this young and promising student of his. In her first stage performance she sang a few numbers at an Ekak (solo) programme in memory of the late Biswas in 1974, and from then on she has sung successfully and often, both before and after the great maestro's death. Sen, incidentally, has another career, which should vouchsafe for her seriousness in conversations—she is a lecturer in economics at the Women's Christian College. She is also a very sober, sensible and friendly person. Sen felt more 'free' while singing the songs of Nazrul, which may sound quite logical since one can improvise on his tunes. One can also fall back on the argument that there is a lot of classical scope in Nazrul's songs.

"Look at the few dancers and dance-directors we have," said Sumitra Sen. "There are so few of them, so naturally the choreography has gone stale." One is reminded of the horse in the dance-drama *Shyama*. There were no equestrian details in Tagore's original dance-drama, nevertheless it was once a touch of choreographical originality to represent the Kotwal or policeman-cum-executioner as riding an imaginary horse at his grand entrance, replete with sound effects, pseudo-Kathakali movements, red-and-gold costumes and a fierce be-whiskered mien. The great dancer Sakti Nag had once made this sequence memorable by his vigour, and by subtle touches, like tying up the horse, alighting from it on a tehai, patting the horse and so on. Now, from somewhere around 1960 hordes of Kotwals of all shapes, sizes and ability Calcuttans or suburbanites, have worn similar costumes.

Sumitra Sen, however, was more optimistic. She has recently met with wonderful responses when she sang for the students of Kalyani University, and she confidently points out that over 300 applications are annually received by



The inevitable Kotwal in 'Shyama' (a dance-drama)

Rabindra Bharati University from students wanting to take up Rabindrasangeet as a major subject. Indrani Sen also commented on the attitude towards Rabindrasangeet outside West Bengal: "I recently toured Jaipur and many other parts of Rajasthan extensively," she informed me, "and people have a tremendous respect for the very name of Tagore. Naturally, the language barrier affects total involvement, but still they always want to listen to Rabindrasangeet." Ashoketaru Banerjee seemed to have found this same response in Sri Lanka during his visit there in 1980, and Santosh Sen Gupta must have found enough motivation for translating a whole dance-drama for the non-Bengali public of the future.

As I walked back past St Paul's Cathedral, the Academy of Fine Arts and Rabindra Sadan, there were banners being put up for the Rabindra Jayanti festivals to be held at the Sadan auditorium. Some onlookers stood under the shade of the lonely statue of Tagore with a transistor blaring: "Terey merey beech mey. Very symbolical, indeed, and it makes one ponder. Perhaps the last word lies with Tagore, after all, when he asked: 'Sesh kotha rey, sesh katha key boibey?' (Where is the end, and who shall utter the last word?)

Sunanda Mukherjee

DRESS CIRCLE



Above: According to Nishat Khan, Indian and western influences don't go together it is like mixing popcorn with *butyrum*. That's what young Nishat (21) had said in our cover story on Ustad Amir Khan some time back. The eldest son of India's best surbahar player will have left for a three-month European tour by the time this appears in print. He is the youngest Indian classical musician to be invited to tour Africa, too, in June and there he will be accompanied by Zakir Husain, another brilliant young talent on his tabla.

Subhas Nandy



Right: This season Odissi seems to be the hot favourite on the Calcutta culture scene. **Sutapa Dutta Gupta**, yet another student of Guru Kelucharan Mahapatra was presented by Swati Vandana at Kala Mandir on a recent evening. This fresh young danseuse who brings considerable glitter to her dances through her stunning good looks can be quite subtle in her movements. Starting at the age of seven Sutapa has gone through the dance forms like Kathakali, Manipuri, Bharata Natyam and Odissi. In 1981 she was honoured by the Kal Ke Kalakar Sammelan and has performed in the USA and Europe.

Right: She's made it finally. **Liza Ghosh**, a public relations officer in an electronics firm, was crowned Femina's Miss Calcutta in the Miss India (regional) contest a few days ago. Liza, a petite and sprightly beauty has, by now, become an old hand at beauty contests though she never did make it to the throne. Only recently, she was the Beltek Miss Calcutta contest's first runner-up. In Femina's contest, the first and second runners-up were Monica Lakshmana and Gouri Sen, respectively. Liza is also a rising star of Bengali films and known in that circuit as Sanchaita Ghosh (see Colour Magazine, 25 July).

Chitrajit Ghosh



Below: Another young talent who has had a meteoric rise is **Sabir Khan**. He plays the tabla and sings ghazals with equal facility and achieved 'stardom' after being introduced by Ustad Amjad Ali Khan. Sabir, whose father is the famous Karamatullah Khan of the Farakkabad gharana, will be leaving for a European tour for about a month along with Aruna Kundanani. The mission: to promote ghazals.



PANORAMA / Antaragram

A VENTURE OF FAITH

In a world where the mentally ill are a neglected lot, Antaragram is a small oasis in the desert for the mentally handicapped

TWENTY three kilometres down the Calcutta-Port Canning road, at Hariharpur, a blue metal plaque with white lettering announces ANTARAGRAM. One beep of the car horn and the gate is opened by a welcoming durwan, and hardly is the car parked when a group of young men surround us, eager to show us around. We're taken through the mango grove, shown the fishponds, the beehives, the poultry sheds. There are coconut trees and an extensive vegetable garden. The peaceful, cheerful, country-house atmosphere of the place envelops us, and by the time we're proudly shown the recently collected, first 500 millilitres of honey from the beehives and told that the first batch of broilers has been sold, the problems and difficulties of our own lives have receded and tensions seem to drain away. Strange. For Antaragram is a mental asylum—for the destitute.

It seems incredible at Antaragram, that the priory, St. Mary of Bethlehem in London, which was converted to a madhouse was known as Bedlam: bedlam is synonymous with a place of uproar and confusion. We remember sadly at Antaragram, that Jonathan Swift suffering from deafness and vertigo and probably aware that his repeated brain seizures would result in madness, left £12,000 to found a madhouse. Helpless and quite insane, he was

beaten with cruel regularity for months before he died. At Antaragram it seems untenable that even today, many regard insanity as demonic possession and hundreds of mentally ill roam the streets.

The foundation stone of the hospital building at Antaragram was laid by Mother Teresa on May 4, 1980. On June 26, 1982, the patients from Antara's hospital at Picnic Gardens were moved to Antaragram. At present, the incomplete hospital building here, shelters 40 men. The violent are kept segregated. There is a resident administrator with a master's degree in sociology who has specialised in the problems of the mentally disturbed; also resident are a psychiatrist, a psychologist and a work therapist. Till he died, Major Dr R. B. Davis was closely associated both as advisor and psychiatrist with Antara. Today, senior psychiatrists Dr Satrujit Dasgupta and Dr Ajita Chakravarty are doctors-in-charge.

The semi-recovered and recovered patients help look after the others, keep the place clean and help in the kitchen. The chickens, the fish ponds, the beehives, the vegetable garden and biri-rolling provide further occupational therapy. Each patient is paid for the work he does and the amount is deposited into a savings bank account opened for him. Thus when

he is eventually discharged, he starts life with a little nest-egg. All treatment, medicines and board at Antaragram are entirely free. About 40 per cent of the patients are literate. Most of these are content with the newspaper, a few ask for books. Individual classes are held every morning for all patients for 45 minutes to an hour, depending on the capacity and concentration span of the patient. Patients and staff eat the same meals.

Two things strike the visitor to Antaragram, that the standard of hygiene and orderliness in the hospital ward is exceptionally high and that the evident trust and affection the patients have for the staff and the visiting committee members is remarkable. Indeed, Antaragram is a close-knit community notable for good cheer and camaraderie. No patient is ever discharged, unless it is quite certain that he has relatives willing to take him in and he is fit for employment within his capacities.

The durwan for example is a recovered patient. So is B, the poultry-keeper. B suffered from paranoid schizophrenia and had delusions of grandeur. Carefully controlled praise and drugs have successfully diverted his energies into a useful channel. He has nowhere to go, but his life is now both purposeful and useful. J. suffers from a chronic physical illness and had as a result suicidal tendencies. Picked up starving from the streets and brought to the Antara hospital, J. started behaving like a glutton. A carefully controlled diet and treatment have made him almost normal. Today he is assistant cook at Antaragram.

When the male hospital at Antaragram is complete, it will house 160 patients. The female hospital now under construction will house another 160. A third block under construction will have the kitchen, dining hall and storerooms on the ground floor and staff flats and guestrooms on the first floor. At present the small house that was



A patient relaxing inside the men's ward

insitu when the 2-acre grounds were purchased serves as staff quarters, storeroom and kitchen. It is planned to rebuild this later as a modern treatment and research-cum-administrative block. There will also be a well-equipped research wing in memory of Dr R. B. Davis. It is planned to add a piggery and a workshop for weaving and carpentry to the occupational therapy projects, and to acquire a few more acres of adjoining land for the cultivation of food grains for the community.

How did Antaragram come to be? It gradually became very clear to a number of people involved in welfare work and medical services among the very poor, that mental illness was a growing problem in the streets and in the slum alleyways of Calcutta. A growing problem and a neglected one. It is difficult to admit a poor patient to a mental hospital let alone make arrangements for the treatment and rehabilitation of a serious mental patient found roaming the streets and the problem is aggravated by the unwanted babies who grow up mentally retarded because of severe starvation.

In 1973, Dr Davis wrote, "There are several hundred psychiatric patients languishing in jails in West Bengal, many of whom could be treated successfully and rehabilitated if better psychiatric services were available." Existing facilities for psychiatric treatment both for in-patients and out-patients in Calcutta represent not more than one per cent of the minimum requirements. No organisation in Calcutta or even in West Bengal provides free psychiatric treatment or free drugs for the very poor. In India, psychiatry as a branch of medicine, together with mental health as a branch of the wider field of sociology, receives step-motherly treatment by the government of India, both at the Centre and in the states. In Britain, there is one mental hospital bed for 300 people, in India one for 30,000.

As a result of government apathy towards psychiatry, out-patient psychiatric departments in the hospitals do not have funds to provide free drugs for the poor patients, and effective psychiatric treatment is available to only those who can afford to buy their drugs from the shops. Also psychiatric departments in the teaching hospitals in Calcutta are limited to out-patient facilities—**incomplete and ineffective. Then, the lack of psychiatric services is**

both a quantitative and a qualitative problem. There are some facilities for ordinary psychotic patients, but there are no facilities at all for those who are mentally ill and also suffer in addition a physical illness, particularly of an infectious nature such as tuberculosis and leprosy; and practically no state run facilities in Bengal for mental retardation and drug and alcohol addiction. It is probably correct to say that the volume of remedial and preventive mental-health service, the amount of money spent and the number of full time specialists are all less than one tenth of what they are in other branches of medicine.

The ills of society result in neurotics and psychotics, but society feels scant responsibility for these unfortunate living in the dark, tortured world portrayed so perceptively by Mary J. Ward in *The Snake Pit*. The problem seemed insuperable, but goodwill and a sense of responsibility for the mentally and emotionally

At Antaragram it seems untenable that even today many regard insanity as demonic possession and hundreds of mentally ill roam the streets

handicapped on the streets, triumphed. Antara—"A candle in the psychiatric power-cut" according to Dr. Davis, came into existence in 1971.

Derived from Sanskrit, Antara signifies all things connected with the inner man: with the mind and the mental. Antara is a registered charitable association under the Indian Societies Act, and its membership represents a cosmopolitan cross-section of Calcutta: Hindus, Muslims, Jews, Christians and secularists; all from different parts of India, all variously employed. It is an autonomous body neither subsidised nor sponsored by the government, but Antaragram is a government approved rural project.

Antara is committed to provide free treatment, both outdoor and domiciliary for all kinds of mental illness including alcoholism and drug addiction and includes at present in addition to the 40-bed men's mental hospital at Antaragram, a

women's mental hospital at Green Park, Dum Dum presently run by the Missionary Sisters of Charity and a psychiatric outdoor clinic at 29, Ahiripukur Road, Calcutta.

In the women's hospital, the patients do the scrubbing and cleaning. Among others here, there are G And M.G. becomes violent periodically, but is docile and a very good worker at other times. M's husband ill-treated her to the extent that she ran away from home in Ranchi in a state of acute depression. She is better now and helps look after those who cannot help themselves.

Finances are always a problem. A continuous flow of aid is difficult to ensure. Antara is supported entirely by the goodwill and donations of the people of Calcutta and other well-wishers. Mother Teresa's Missionaries of Charity support Antara since often the dying taken into their homes recover their physical health, but are found to be mentally afflicted. The other corporate members of Antara are the Cathedral Relief services, the Mar Thoma Church in Calcutta and the Armenian Church here. Their donations are responsible for the hospital building in progress at Antaragram. A donation from the Trinity Cathedral, Iowa, USA has made the constructions of the new kitchen block possible. Various companies have made donations and promised continued support. Helpage India had endowed a sum that will ensure 10 beds for perpetuity—5 for the aged, mentally ill men and 5 for the aged, mentally ill women. Antara insists that donors, even from overseas, should inspect its work before making any donation.

Between November 1971 and June 1982, 971 patients have been cared for by Antara. They range between the age of 10 to 60 and above of various religious faiths. Fifty three per cent were from the streets, 47 per cent from very poor families. They are schizophrenics, manic-depressives, drug addicts, alcoholics, epileptics with mental infirmities, depressives and suffering from senile dementia. 19.3 per cent defied diagnosis. 68 per cent are on the road to recovery. 24.9 per cent have not improved and 7 per cent ran away from the hospitals.

And so it goes on. Antaragram is a small oasis in the desert of mental illness and mental dereliction all around us.

Rani Sircar

7 DAYS

S	M	T	W	T	F	S
8	9	10	11	12	13	14

The information given below is accurate at the time of going to press

HINDI FILMS

NEW RELEASES

Jaanwar: New Cinema (Lenin Sarani: 235819), Mitra (Bidhan Sarani: 551133), Kalika (Sadana Road: 478141), Jawahar, (Keshab Sen Street 345556).—all 4 shows

Taqdeer: Opera (Lenin Sarani), Crown (R.A. Kidwai Road, 244822), Grace (Mahatma Gandhi Road: 341544), Ganesh (Upper Chitpur Road: 332250)—all have 4 shows, Uttara (Bidhan Sarani, 552200) Ujjala (Russa Road: 478666)

REGULAR SHOWS

Andhaa Kaanoon: Elite (S.N. Banerjee Road: 241383), Basusree (S.P. Mukherjee Road, 478808), Purnasree (Raj Ram Krishna Street, 554033) Bina (Bidhan Sarani: 341522)—all have 4 shows and 3 shows at Moonlight (T.C. Dutta Road 343339).

Another superstar of the South makes his Hindi film debut with this film. Rajnikant is a young man whose father was murdered and his sister raped and killed by three gangsters (Pran, Prem Chopra and Danny). He has grown up now, but the crime has remained a thorn in his flesh and he seeks revenge. His other sister, Hema Malini, was also an eye witness to the scene and seeks revenge, but only through the law. She is, in fact, now a police officer. Rajnikant takes advantage of the loopholes of the law to do his job, and bumps into Amitabh Bachchan who is another soul wronged by these very loopholes. Both join hands and Rajnikant's lady love, Reene Roy, also throws in her mite.

T. Rama Rao directs and shows that the law is an ass.

Himmatwala: Hind (Ganesh Chandra Avenue: 274259), Liberty (Chittaranjan Avenue: 553046), Naaz (Lower Chitpur Road: 262773), Pnya (Rashbehari Avenue: 464440), Madhuban (Regent Park)—all

have 4 shows and Uttara (Bidhan Sarani: 552200)—noon show.

The way to your rival's daughter's heart is through courage. So Jeetendra tries this ploy to win over Amjad Khan's daughter, Sridevi. This film is plugged as the storming-in of Sridevi; but actually it is a comeback film after the boxoffice failure of *Solva Sawan*. It doesn't take more than a few songs and dances to win over Sridevi.

Amjad may be a doting father but he has been responsible for ruining Jeetendra's family—and naturally, Jeetendra on learning about this fact, is out to get revenge. To boot, he is trained in modern martial arts. Fights, however, seem to be no solution and now Jeetendra applies emotional torture. Amjad finally relents, goes down on his knees and like all good things and nightmares, the film comes to an end.

Kamchor: Lotus (S.N., Banerjee Road: 242664)—12, 2.30, 5.30, 8.30; Mitra (Bidhan Sarani: 551133) and Priya (Rashbehari Avenue: 464440)—4 shows.

What starts as a dreamy, breezy comedy, soon turns out into a *masala* routine. The hero (Raakesh Roshan) is a shirker who belongs to a middle-class family, but that doesn't stop him from dreaming about a life of luxury. He pretends to fall in love with Jaya Prada, the daughter of a very rich man. But the twist comes when the girl believes all he has told her about being a self-made man and wants to live as his wife in simple surroundings. The hero has to relent though he retains his desire to grab at least half the girl's wealth.

Director K. Viswanath then ruins the comedy by investing it with a lot of crime, froth and tisticuffs. The pair is broken and then reunited after the usual glycerine tears.

Masoom: Metro (Chowringhee Road: 233541)—2.45, 5.45, 8.30; Sree (Bidhan Sarani, 551515), Ujjala (Russa Road: 478666)—both noon.

An adapted version of Erich Segal's *Man, Woman and Child*, this film is one of the most talked about this year. Directed by Shekhar

Kapur, his first attempt has come out with flying colours.

Indu Malhotra (Shabana) is a very happy and contented woman, and her husband, D.K. Malhotra (Naseeruddin) is a loving man. They have two lovely children, the husband is a successful architect and provides well for the family. In short, everything is going super for the family.

Indu watches other marriages around her, not so many beds of roses and watches many of them breaking to pieces. She observes her friends go through the agonies and turmoils of a broken marriage. She feels reassured that her marriage is unbreakable.

Then, one day a telegram that shatters her happy little world arrives. After their marriage, another woman (Supriya Pathak) had entered her husband's life. The woman is now dead, but she has left behind the legacy of their affair, a child, Rahul (Jugal Hansraj) by D.K. Malhotra.

But this son's existence is unknown to DK, a son who now becomes his responsibility. Indu is enraged though this

was the first and only time it was only a two-day affair and DK never saw the woman again. What matters to her is more psychological her illusions about the sanctity of marriage have been shattered. Her faith and trust have been undermined.

And then, one day, the living proof of her husband's infidelity comes home to Indu, a child obviously in need of love, home and family. And this child could also destroy the home and the family.

Nikaah: Gem (A.J.C. Bose Road, 249828), Krishna (T.C. Dutta Street, 344262)—2.30, 5.30, 8.30, Paradise (Bentinc. Street, 235442)—12.3 6.9.

In the type of role that Meena Kumari, Nutan and Nanda tried and succeeded in before her, newcomer Salma Agha goes through the gamut of trials and tribulations that the *Bharatiya naari* has to

Tossed between two headstrong and selfish men, the lady is a damsel in distress. Married to Deepak Parashar, she finds her husband turning into a workaholic and even his honeymoon cannot stop him



Biplab Chatterjee in a scene from 'Phatikchand'

from going out to work. Neglect turns her into a poetess and she falls back on the emotional support that her ex-lover, Raj Babbar, offers her. Babbar is also tapped to get her poems published. Her tension-ridden marriage ends in divorce and after some hesitation, she marries the ex-lover. But the second marriage gives her a second round of acid tests.

B.R. Chopra directs with aplomb.

BENGALI FILMS

REGULAR SHOWS

Phatikchand: Sree (Bidhan Sarani: 551515)—3, 6, 8.30, Indra (Indra Roy Road: 471757)—3, 6, 8.30; Purabi (Lenin Sarani: 350680)—3, 6, 9

Sandip Ray's first feature film is on the experiences of the world of a 12 years old boy. It is also a story of warmth and friendship

A young lad is kidnapped by a gang of four. Two of them die on their way to the hideout and the other two flee, leaving the boy to himself. Suffering from partial amnesia and scared of the police, the boy runs into the arms of a migrant juggler and comes to Calcutta with him. Slowly, friendship develops into a close bond. The kidnappers close in on them, the boy's memory returns and the reunion with the family follows.

FOREIGN FILMS

REGULAR SHOWS

Enter the Ninja: Talkie Show House—3.6.8.30.

A film that is not exactly tailor-made for Franco Nero. In a typical Western, he is unbeatable in any kind of draw, but in the sophisticated surroundings of Japan, he is out of place. And not all the spit and polish can conceal this fact.

The story unfolds in Manila where an American ninja called Cole arrives in answer to a friend's call for help. Hired thugs are hellbent in driving his friend off the land. But Cole takes on all of them and, of course, flattens them all. The action, alas, is mostly American. And there are only two fights in the ninjutsu style.

Flying High: Tiger (Chowringhee Road: 235977)—12.3.6.8.15.



Goldie Hawn as a blushing bride in 'Private Benjamin'

Yet another spoof, this time on commercial aviation disaster film like *Airport*. But this one grinds along on badly oiled wheels and becomes a take-off that never was.

On a Trans American flight 209 from Los Angeles to Chicago, there is a motley collection of *Airport* caricatures the dumb stewardess with a boyfriend problem, a boyfriend with a girlfriend problem, an ailing child en route to a heart transplant operation, a couple of nuns who read *Boys World* and a boy who reads *Nun's World*, a doctor with a nose that grows longer with each lie, and so on. After the meal, all the fish eaters fall sick, including the pilot, the co-pilot and the navigator. And the plane has to be talked down by Chicago's ground control.

For those who are fond of way-out gags, this is it.

Pirates of the 20th Century: Jyoti (Lenin Sarani: 241132)—3, 6, 8.30.

A Sovexport release, this thriller is packed with action. The story is based in our times.

Private Benjamin: New Empire (Humayun Place: 231403)—12.3.5.45.8.15.

This one is Goldie Hawn's co-production, but that does not raise the film to any special heights although it is said that Goldie is always better than her films. Goldie's gags are good in this, too, but the film

never rises above mediocrity. Once again, the armed forces are taken a dig at, on the theme of join the army and let Uncle Sam make a man out of you.

Judy is the indulged daughter of wealthy Jewish parents. Her first marriage ends in divorce, the second in instant widowhood and so she enlists in the army for possible respite. But what she gets is disillusionment. She rallies and, on the way, escapes narrowly from a third marriage to a randy French gynaecologist.

Stripes: Globe (Lindsay Street: 231769)—12, 3, 5.45, 8.30.

A takeoff on the new army, this film is not particularly new in its subject, but many lines and scenes do succeed very well. After all, it's the kind of comedy that the Americans are good at.

Tarzan, The Ape Man: Light-house (Humayun Place: 231402)—12, 2.45, 5.45, 8.30.

The film is perhaps titled wrongly; it should have been called *Jane, the Whatever*. There's nothing in the film except the extraordinary Bo Derek—and with nothing on most of the time. So, who's Tarzan? Just for the records, Miles O'Keefe.

Husband John Derek makes hay while the sun shines in the forests. And the storyline can be dismissed in a line or two. If you still want an excuse to see the film here it is. A rich young

woman (Bo Derek) arrives in West Africa in search of her explorer father who has been missing. While hunting for father (Richard Harris), she bumps into Tarzan—and you can be sure he didn't mind at all. The rest is a series of scenes where Bo can be seen in a manner that makes it a peek-a-Bo film.

RECORDS

HINDI

Bijan Raater Pankhi: Sandhya Mukherjee (HMV)

Bijan Raater Pankhi is a select collection of very popular old songs put to new tunes. Although Sandhya Mukherjee is more well-known for her film songs, she has nevertheless cut discs of Bengali folk and modern songs. It is from these older discs that she has selected the well-known tracks that feature on this current album. However, although the album makes for easy listening, the entire presentation does not exceed the mediocre.

Tracks like *Mayabati Meghe Elo Tandra, Jodi Naam Dhhare Tare Daki and Jhhara Pata Palonke Shuye* on Side One, and *Rim Jim Jim Dhhani Shuni* on the flip side have been well rendered, but more famous numbers like *Aami Priya Tum Priya*, (a 1950's hit) sound incongruous when sung to modern tunes.

The lady, however, has retained the lilting voice that has made her so popular in Bengali and has elevated this album to a passable degree. The outstanding tracks in this presentation are *Mayabati Meghe Elo Tandra* and *Fim Jhim Jhim Dhhani Shuni* where Sandhya Mukherjee's mellifluous voice overshadows the pedestrian music and is a delight to the listener. It also makes one wish for better musical accompaniment.

Ektu Chup Korey Shono: Amra We (HMV).

Had not the record jacket credited this album to Saliu Chowdhury, the listener would have had a hard time believing it was him. He has contributed so much to contemporary music, Bengali or otherwise, that this release is a letdown in every sense of the word. Whoever buys it is in for a disappointment.

The ostensible theme of the record is that the listeners should keep still as they relate, in painfully revolutionary style, the conditions that we live in—nuclear wars, global disagreement, *et al*.

The record begins creditably enough, with a track called *Ektu Chup Korey Shono*. The harmony is truly commendable, aided by a good beat. Worthy of special mention is the accompaniment provided by Laliu Dasgupta (guitar), Subroto Bhattacharya (congo), and Sanjay Chowdhury, the composer's youngest son (drums). Then again, *Baker Khuner Chinho Khuni*, is excellent. Composed in the Bhatia style, it may be called the best track on the album, and is rendered excellently by Sabita Chowdhury.

Aro Durey Jety Hobey on the other hand is a dismal failure; the song is sung on such a low key throughout that



it becomes monotonous. However, the piano (Sanjay Chowdhury) and the bass provide welcome relief from the monotony by highlighting the pauses between the lyrics beautifully. This chorus, featuring all the vocal members of the Chowdhury family succeeds in making a fine racket, in which Sabita's voice is the only audible and discernible one with its excellent tonal quality.

The lyrics stand out as blatant caricatures of IPTA songs in *Sharata Desh Jurey Shurjer Alo* and *Juddho Keno Hoi* fall into the same rut of mundanity with the same set of low-key voices, too much synthesised music and bad harmony. The lyricists' efforts are totally in vain since all the songs seem a repeat of the first one, without retaining its beat.

As such, the singers—Sabita, Antara and Saliu—have already made their mark on

the music scene. The youngest daughter, Sanchari, is the latest addition to the singing scene, making it a family affair. The daughters may be having good voices, but they sound totally untrained.

With the equipment and the tremendous innovative spirit that he possesses, Mr Chowdhury could have done better than producing something so banal and adding nothing to the Bengali repertoire.

TRAVEL

PLANES

Calcutta—Bangkok—Hong Kong—Tokyo: Calcutta departure, AI316 (2*) at 2210 hours; Calcutta arrival AI307 (3) at 2340.

Calcutta—Bangkok: Calcutta departures, TG312 (1, 3, 6) at 1345; Calcutta arrivals, TG311 (1, 3, 6) at 0900.

Calcutta—Karachi—Copenhagen: Calcutta departure SK976 (4, 7) at 0830, Calcutta arrival SK975 (4, 7) at 0710.

Calcutta—London—New York: Calcutta departure, AI103 (2) at 0030.

Calcutta—London: Calcutta departure, BA144 (2, 5) at 2145, Calcutta arrival BA145 (1, 4) at 1350.

Calcutta—Kathmandu: Calcutta departure TG 311 (1, 3, 6): 0945; Calcutta arrival TG 312 (1, 3, 6): 1300.

Calcutta—Deihi: Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 264 (daily) at 2205, IC 401 (daily) at 1040.

Calcutta—Bombay: Departures, IC 176 (daily) at 0640, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 0850, IC 274 (daily) at 1850.

Calcutta—Madras: Departures, IC 265 (daily) at 1435, Calcutta arrivals, IC 266 (daily) at 1935.

Calcutta—Gauhati: Departures, IC 249 (daily) at 0600, IC 229 (daily) at 1140; Calcutta arrivals, IC 230 (daily) at 1425, IC 250 (1, 2, 3, 5, 6) at 1800, IC 250 (4, 7) at 1220.

Calcutta—Ranchi—Patna—Lucknow—Deihi: Departure, IC 410 (daily) at 0550; Calcutta arrival, IC 409 (daily) at 1045.

Calcutta—Kathmandu: Departures, IC 247 (1, 3, 4, 5, 7) at 1330; Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250.

Calcutta—Dacca: Departure, IC 223 (daily) at 1440; Calcutta arrival, IC 224 (daily) at 1640.

TRAINS

81 Up and 103 Up/82 Down and 104 Down: Air Conditioned Express: (Tri- and Bi-weekly) Howrah departure (2, 3, 4, 6, 7), 0945; Howrah arrival (1, 2, 3, 5, 6): 0720.

2 Up/1 Down: Bombay Mail: (Daily) Howrah departure: 2015; Howrah arrival: 0720.

60 Up/59 Down: Geetanjali Express: Howrah departure (1, 2, 3, 5, 6): 1415; Howrah arrival (1, 2, 4, 5, 6): 1340.

141 Up/142 Down: Coromandel Express: (Daily) Howrah departure: 1535; Howrah arrival: 1100.

3 Up/4 Down: Madras Mail: (Daily) Howrah departure: 0545; Howrah arrival: 2335.

173 Up/174 Down: Himgiri Express: (Tri-weekly) Howrah departure (3, 6, 7): 1915; Howrah arrival (1, 2, 5): 0845.

43 Up/44 Down: Darjeeling Mail: (daily) Sealdah departure: 2000; Sealdah arrival: 0755.

59 Up/60 Down: Kamrup Express: (Daily) Howrah departure: 1855; Howrah arrival: 0630.

* Denotes days of the week, from Monday (1) to Sunday (7)

TV

DHAKA

8 May

5.55: Worzel Gummidge

7.10: Nazrulgeeti.

9.35: Hart to Hart.

Second Channel

6.02: Sports Magazine.

7.05: A Town Like Alice/Timeless Land.

BOOKS

Best Sellers (Fiction)

1. *The Plunderers* by Jonathan Black
2. *The Prodigal Daughter* by Jeffrey Archer
3. *Once in a Lifetime* by Danielle Steel
4. *Goodbye Mickey Mouse* by Len Deighton
5. *Twice Shy* by Dick Francis
6. *Mistral's Daughter* by Judith Krantz
7. *Master of the Game* by Sidney Sheldon
8. *2010 Odyssey-2* by Arthur C Clarke
9. *Dinner at Homesick Restaurant* by Anne Tyler
10. *North and South* by John Jakes

(This list has been compiled on the basis of information supplied by the Oxford Book and Stationery Company, Kwaity Book Company (New Alipore), The Modern Book Depot, Genesis Book Shop and Kwaity Book Company (Lenin Sarani).

8 25 Documentary film show
9 May
 6 40 Get Smart/Different Strokes
 7 30 Amar Desh programme based on the problems of working people
 9 35 Charlie's Angels
 Second Channel
 6.02 Coronet (cartoon)
 7 05 Kojak
 8 25 Electric Company
10 May
 5 55 Fang Face/Woody Woodpecker (cartoon)
 6 40 Best of the West
 10 25 Trapper John MD
 Second Channel
 6 02 Space Angel
 7 05 Film show on viewers request
 8 25 Sur Lohori
11 May
 5 50 Mighty Man and Yukk (cartoon) and Daisy Daisy
 6 45 Sapphire and Steel
 7 10 Ebari Obari General knowledge competition
 9 35 The Fall Guy/The Man From Atlantis
 Second Channel
 6 02 Thunder
 6 25 Sports programme
 8 25 Here Is Lucy
12 May
 5 55 Sesame Street
 8 30 Yes Minister/Classics Dark and Dangerous
 9 35 Drama of the week
 10 40 Musical show
 Second Channel
 6 25 Phoenix Five
 7 20 Chips
13 May
 5 30 Spider Man/Fang Face
 6 15 Waltons
 7 30 Bewitched
 9 40 Fnday night cinema/Bengali feature film
 Second Channel

6 30 Gligan's Island
 6 55 Musical show
 8 25 You Asked For It
14 May
 9 35 am Hans Christian Anderson (cartoon)
 10 35 You Asked For It
 12 00 noon The Powers Of Mathew Star
 12 50pm Sports programme
 5 30 Rumjhum
 6 45 Little House On The Prairie.
 10 25 Dallas
 Second Channel
 6 02 That Girl
 7 28 Alfred Hitchcock presents
 8 25 MASH
Friday night cinema: this week BENGALI FEATURE FILM will be telecast.

THEATRE

BENGALI

8, 11, 13 May: 3, 6.30 pm.
Aghatan: Rangana (153/2A, Acharya Prafulla Chandra Road, 556846)
 Written by Biru Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile actor Anup Kumar
Jai Ma Keli Boarding: Rangmahal (551619)
 A hilarious comedy, directed by and starring the veteran comedian Bhanu Banerjee
Nahabat: Tapan Theatre (37A & 37B Sadananda Road 425471)
 Directed by Satya Bandhopadhyay, this play is regularly being staged for the past six years and more



Barry O'Brien and Suhel Seth in 'Julius Caesar'

Samadhan: Star (79/3/4 Bidhan Sarani, 551139/4077)
 Ranjitmall Kankaria directs while Mahendra Gupta acts in the social drama
Sreeman Sreemati: Pratap Manch (Acharya Prafulla Chandra Road)
 Directed and acted by Gyanesh Mukherjee, with leading artists Nilima Das, Soma and Basabi Nandy A Chaturmukh presentation
Sreemati Bhayankari: Bijon Theatre (5A R R Kishen Street, 558402)
 A Theatre Unit production in which the star attraction is the famous comedian Rabi Ghose, who acts as well as directs

A programme of Tagore songs by eminent singers
 At Rabindra Bharati University (6/4 D N Tagore Lane 342138)
9-10 May: 7 pm

William Shakespeare's *Julius Caesar* under the direction of Suhel Seth. The cast includes Abhijit Sinha Roy, Amina Halim, Amitah Sehgal, Amish Dessai and Barry O'Brien. A Scarlet Stage presentation
 At Vidya Mandir (1 Moira Street, 446420)

9 May: 7 pm

Theatre Commune's latest play *Julius Caesarer Sesh Satdin* under the direction of Nilkantha Sengupta

At Academy of Fine Arts (Cathedral Road 444206)
10-14 May: 6.30 pm daily

SPECIAL EVENTS

8 May: 5.30 pm.

Regent King and Abhinandan present a musical evening with Arati Mukherjee, Hemanta Mukherjee, Arundhuti Holme Chowdhuri, Soumitra Chatterjee (recital) and Usha Uthup. The function is organised by Tanu Ghosh

At Netaji Indoor Stadium (Eden Gardens)

8-9 May

Celebration of Tagore birth anniversary by the Rabindra Bharati University

8 May 6 pm

Rabindra Bharati University celebrates its foundation day. All fine arts departments of the university will participate in a programme of classical songs, dances and dramas of Tagore

9 May 7 am

10 May

An evening of Rabindra-sangeet (on puja)

11 May

Abhinayer Gaan by the students of the drama department and Rabindrasangeet department of Rabindra Bharati University

12 May

A musical evening of Rabindrasangeet (on love)

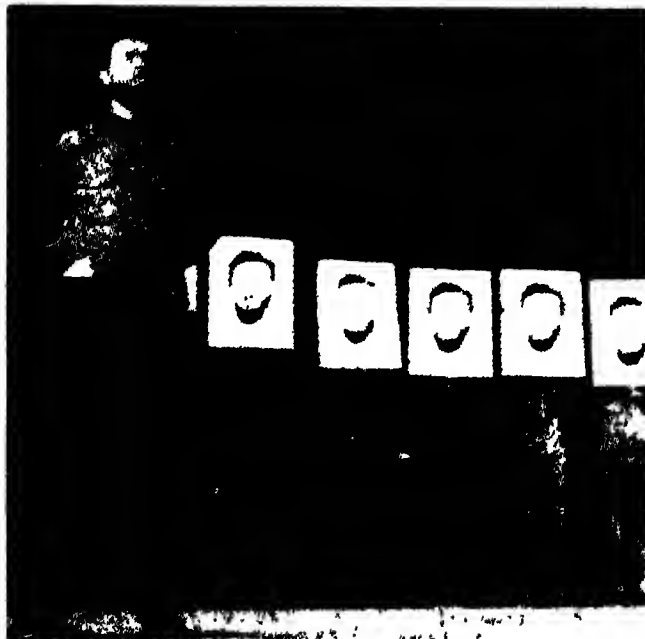
13 May

An evening of group recitation

14 May

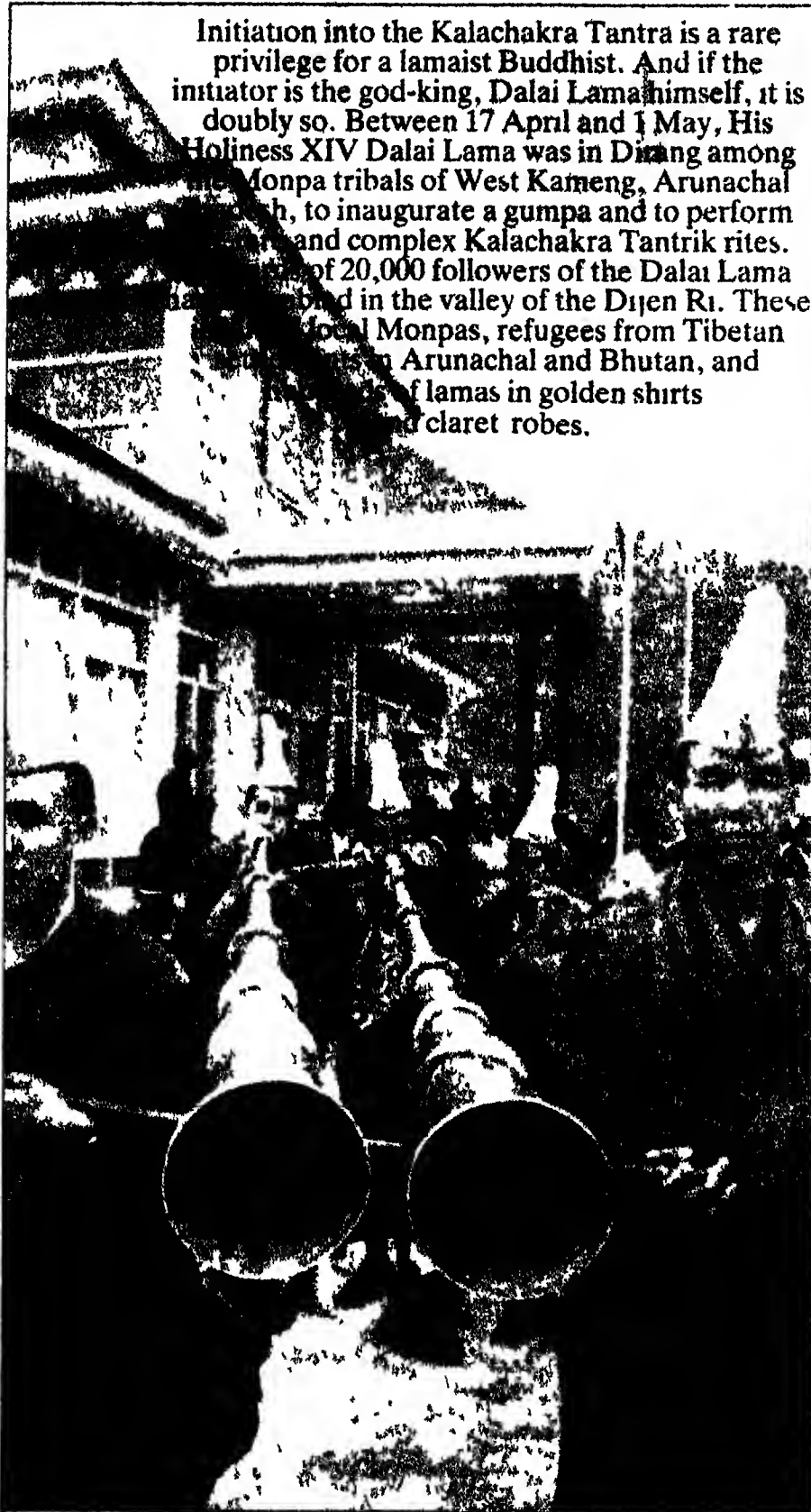
Tagore's dance drama *Chandalika*. Participants include Rubi Bandopadhyay, Piyali Sengupta, Sumitra Basu, Chittipriya Mukhopadhyay, Abhijit Guha and Ratna Biswas

Nilkantha Sengupta in 'Julius Caesarer Sesh Satdin'



RAINBOW / The Dalai Lama in Dirang

Initiation into the Kalachakra Tantra is a rare privilege for a lamaist Buddhist. And if the initiator is the god-king, Dalai Lama himself, it is doubly so. Between 17 April and 1 May, His Holiness XIV Dalai Lama was in Dirang among the Monpa tribals of West Kameng, Arunachal Pradesh, to inaugurate a gumpa and to perform the intricate and complex Kalachakra Tantrik rites. A group of 20,000 followers of the Dalai Lama had gathered in the valley of the Dijen Ri. These included local Monpas, refugees from Tibetan monasteries in Arunachal and Bhutan, and a host of lamas in golden shirts and dark claret robes.



Lamas stand outside the brand new Kalachakra gumpa to welcome the god-king



The Dalai Lama consecrates the new chandelier is a 20 ft Tanjira (wood)



Partly hidden by



A little Monpa girl holds a *Khada*, the ceremonial 'welcome'

MARKINGS

Taking Stock of the Situation

LOW prices of household necessities are an obvious weakness for housewives. In fact, low prices and sales have a hypnotic effect on them, especially as most housewives have to strain to remain within their budget lines (and, if possible, put by a tenner or two for a sari at the end of the year).

So when a Rajasthani-looking woman, with a young, fair lad whom she referred to as her son, came to the neighbourhood friends of our correspondent, with a deal most housewives couldn't refuse, it was not surprising. She offered large quantities of rice and sugar at the rate of Rs 4.50 and Rs 4 per kg, respectively while the market rates are Rs 6 and Rs 5, respectively.

The temptation was strong enough and the quantities needed were large enough to fuel the temptation. But, being smart, educated house-



wives, they would not be taken in by these 'wiseguy salesmen.' They insisted that she bring the stuff there first and then they would buy it, rejecting her idea of weighing the material and bringing it to them from her "stock."

The woman brought the material to their doorsteps and amidst refrains of "keep counting" and "you people are so nice and honest," she went on kilogramme by kilogram-

me. As she did not know how to count beyond 20, she would make a tiny pile of rice for each batch of 20 kgs. In this manner the two housewives and a little daughter kept counting aloud, and talking to her eye to eye, as she kept insisting. And the total quantity was 68 kgs of rice and 55 kgs of sugar.

While all this was going on the two ladies were certain that there was something amiss, but

strangely, neither could do or say anything.

But the moment the saleswoman left, the mind cleared almost instantly. The quantity of material was too obviously much less than they had "bought" for Rs 526 so happily. On checking, they found that the 68 kgs of rice were only 19 kgs and the 55 kgs of sugar were just 18 kgs.

The saleswoman had meanwhile disappeared in a trice, and was nowhere in sight even minutes after she left the house.

The two ladies are certain that some kind of hypnotism was used; otherwise, they wouldn't have been standing there watching themselves being fooled and yet not being able to do or say anything. They were agitated that they lost out on their "deal," too, but they would like to warn other housewives about this woman. She isn't sugar and rice and everything nice...

Kissa Kursi Ka



OVERCROWDED buses, hanging on to buses like a bunch of grapes and squeezing in like sardines given the minimum opportunity to do so, have become so much a part of a Calcutta commuter's existence.

Take minibuses and women, for example. As soon as they board the bus, their feline characteristics bloom immediately. They will puff, bare their teeth, and try to reach the back of the bus where, as opposed to the vicinity of the door, comparative calm prevails.

Children, to give

another instance, make a beeline for the grill separating the driver and the commuters, so that they can hold on to it. They next turn around and face the people with a mother-left-me-to-this-trauma expression. Obviously, they get a seat soon. We are not doubting the necessity of the ends in mind. They are children and they ought to sit down. We are simply pointing out the ploys used.

These habits have become so instinctive that the other day a mother and child boarded a mini-

child first. The mother made straight for the back and the child for the grills. As soon as he held the bars his expression

changed to the one we talked about earlier, and he turned to face the people. At that very moment, the mother after reaching the back turned to see

where her child was. Both found to their utter surprise that the bus was absolutely empty apart from our correspondent who was sitting beside the driver. As we were saying, people have lost their 'bearings' in this city.

Inner Eye

NEXT SEVEN DAYS FROM MAY 8 TO MAY 14

A RIES
March 21—April 20
This week is relatively uneventful but quite happy for you. Take every possible advantage of the favourable alignment of the stars. Follow your own hunches as Mars will reward you by bringing you closer to your cherished goals.

L EO
July 23—Aug 22
Take every possible advantage of the favourable alignment of the sun. It will be an exciting week for you, for success in your vocation is assured. In business dealings be like the warriors of old. Your health improves.

S AGITTARIUS
Nov 23—Dec 22
Caution is advised this week. In many cases there will be a departure from the present job, leading to a change for the better. Curtail your tendency to be careless and your week will bring a measure of profits. Take minor quarrels in your stride.

T AURUS
April 21—May 22
Though obstacles in the conduct of your affairs persist, your recent worries are allayed for the moment. Avoid litigation and speculation, otherwise a period of depression could follow. Travel is not favourable and so you must look elsewhere for business dealings.

V IRGO
Aug 23—Sept 22
This week will have you balancing the sea-saw between good and bad luck. Financial aspects of your life improve compared to last week, but you suffer a severe crisis in your emotions. Go along with your intuitions and restrain your extravagance.

C APRICORN
Dec 23—Jan 20
Your week is fraught with difficulties and unpleasent surprises in business and domestic affairs. Your health is likely to suffer. Elders are a help as well as a hindrance. You may be expected to embark upon a sudden voyage or a long journey. Forge ahead in all things.

G EMINI
May 23—June 21
Push your affairs to the utmost. All that is needed is constant and unremitting effort. Your prospects are excellent for business, love and domestic affairs. Steady progress and a happy twist of fate will brighten your days. Let friends and relatives take the backseat in your list of priorities.

L IBRA
Sept 23—Oct 22
Your expectations will be fulfilled this week, and your business prospects progress well. Some unusual good fortune such as a gift may also be in store for you. A new friend gives you great encouragement. An unfavourable week for romance. Health of the elders of the family should be watched.

A QUARIUS
Jan 21—Feb 20
Favourable and untavourable vibrations operate this week indicating some good luck through sports and speculations. Unexpected reversals are also foreseen accompanied by much dissension. You will be necessitated to postpone important journeys and decisions. Elders occasion anxiety.

C ANCER
June 22—July 22
After a minor setback you will forge ahead. An elder helps you in this respect and also advises you as to what investments to make. Cultivate the company of young rather than old persons in the latter part of the week. This week is particularly favourable for business expansion and speculative investment.

S CORPIO
Oct 23—Nov 22
Your business meets with minor losses and therefore you must curb the tendency to be less irritable. Though there is an upheaval of sorts in your family, it will be followed by a happy event. Check a tendency to extravagance and conserve your resources. An unexpected travel is also foreseen.

P ISCES
Feb 21—Mar 21
A personal disappointment will be offset by unexpected advancement as well as gain through relatives. Concentrate on business expansion rather than courtship, auspicious attempts and public welfare activities, wherein trouble is indicated. Deal tactfully with officials. Monetary benefits are presaged.

BIRTHDAYS

May 8
The first few months will be notable for intense social and domestic activity, and love comes with startling suddenness in the spring. The latter part of the year will bring about many constructive enterprises and achievements. Go confidently ahead.

May 9
You are advised to pay extra attention to physical health as well as financial affairs at the beginning of June and July particularly. From August onwards, you will achieve important success which will be greatly appreciated by all.

May 10
A happy and successful year lies before you. Good fortune, happiness and popularity is yours this year. Make full use of these stellar vibrations. Your debts will be gradually surmounted. New congenial friends and social pleasures are foreseen.

May 11
This year promises successful activity, unexpected benefits as well as certain hindrances in your work. But you have eventual gain through elderly females. Children make a headway this year and your health improves.

May 12
You are likely to find this year exceedingly eventful and fairly successful. You will be busy setting up or arranging new homes at the middle of the year. Heavy expenditure is foreseen in the family.

May 13
You will experience a run of luck in profession and there will be a rapid expansion in business. The powerful influence of a secret association will be aiding you in the background. Your status will be raised this year.

May 14
The first four months of the year will be most auspicious for you. Confidence in all dealings and acceptance of minor risks should be the guideline for you. Your old debts will be gradually surmounted this year.

M.B. RAMAN

SUGGESTIONS			LUCKY NUMBER AND COLOURS		
SUNDAY	ENTERTAINMENT	MAY 8	9	GREEN	
MONDAY	TRAVEL	MAY 9	6	WHITE	
TUESDAY	SHOPPING	MAY 10	1	YELLOW	
WEDNESDAY	BUSINESS AFFAIRS	MAY 11	2	LIGHT BLUE	
THURSDAY	CORRESPONDENCE	MAY 12	3	RED	
FRIDAY	MEDITATION	MAY 13	9	GREY	
SATURDAY	SPORT	MAY 14	5	ORANGE	

WONDERLAND

12 Across

7

11 Across

9 Across

8 Down

7 Across

Picture Word

1 Across

2 Down

3 Down

5 Down

4 Down

1	2	3	4
5			6
7			8
9			
		10	
11			

seven

SOLUTIONS

Across:
 1 Boots 6 Jar 7 Alarm
 9 Tight-rope 10
 Badge 11 Sun 12
 Seven
Down: 2 Orange 3
 Time-table 4
 Bracelet 5 Waitress 8
 Poodle

● **Fruit Cup!** Find the name of a fruit in each sentence 1 The tape arrived 2 Damp lumber was dried 3 The swap pleased all 4 We passed the problem on

1 Pear 2 Plum 3 Apple 4 Lemon

● **Tongue Twists!** Say fast and repeat A shy little she said, shoo to a flea Eugene's ugly uncle Otto ogled Olga Porta Potter's papa picks pawpaws.

Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6, Prafulla Saikar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

● **Music:** Wanted song books and cassettes of Boney M in exchange of cassettes (empty and recorded), Indian and foreign stamps and picture postcards, as well as life-

size colour posters of Axa in two different poses. Contact A. Srinivasa Murthy.

● **Camera reel:** I have parts 1 and 3 of English Today, books worth Rs 45/- each and old copies of Anandamela, which I would like to exchange for Orwo Indu black and white films for a click 3 camera. Interested persons may contact Sumit Basu.

● **Books:** I would like the book Gone with the Wind in exchange for Jane Austen's Emma, and Erle Stanley Gardner's Up for Grabs. Contact H. Aziz.

● **Music:** I would like to obtain full scores of rock songs in exchange of which I would give full scores (piano, vocal, and organ) of most of the songs sung by the Beatles. Write to Subhorup Dasgupta.

● **Music:** I would like record albums of Steppenwolf, Emerson, Lake and Palmer, Jethro Tull, Led Zeppelin, Pink Floyd and Black Sabbath. In exchange I would like to offer the following albums:— Judas Priest—Point of Entry, Queen—News of the World, The Who—Quadrophenia and Dire Straits—Making

Movies. I also have a good collection of lyrics of rock tracks and rare assorted information about rock personalities which I would like to exchange for anything suitable. Reply to Partho Choudhury.

● **Old tickets and passes:** I am interested in collecting old railroad, canal boat, trolley or horsecar passes, tickets, transfer schedules and old cancelled cheques. In return I can give addresses of West Indies youth who are interested in making friends with Indians. Contact Lalit Choraria.

QUIZ / Neil O'Brien



Suparna Roy, Calcutta-29, writes: "The other name of the nightingale is philomel. Why? The Greek legend is that Tereus, King of Thrace, although married to Procne, was in love with her sister Philomela. Hiding Procne among the slaves, Tereus told Philomela that her sister was dead and subsequently seduced her. To silence her, he tore out Procne's tongue, but Procne wove a message for her sister into a robe. Philomela then released Procne who, to avenge herself on her husband, killed and cooked their son Itys for Tereus to eat. A bloodthirsty lot those Greeks!

When Tereus discovered what Procne had done, he pursued the sisters, but the gods changed all three into birds—Procne into a swallow, Tereus into a hawk and Philomela into a nightingale. The latter is still called philomel.

Sumitava Ghosal, Calcutta-50, has a couple of questions on the dropping of the atom bombs on Hiroshima and Nagasaki. Here is a summary of the bombings: On August 6, 1945, a US B-29 flew over the Japanese city of Hiroshima and dropped the first of the war's two atomic bombs.

Earlier President Truman had warned the Japanese to surrender or face total destruction. Although Emperor Hirohito had sent out peace feelers in an attempt to negotiate and avert a humiliating 'unconditional' surrender, the Japanese armed forces fought on as ferociously as ever. At the passing of Truman's arbitrary deadline of August 3, the order went out to drop 'the big one.' With a force equivalent to 20,000 tons of TNT, the bomb exploded above the city at 8.15 am and instantly pulverised everything within a two-mile radius.

11th Question: Colloquially what is a 'Roadside Reason'?
Arghya Sarkar, P.O. Berhampore, Dist. Murahidabad

Ans: The piece of coconut coil tied on poles near paan shops from which passersby light their cigarettes. (From Reason—famous brand of cigarette lighters.)

A flash of light, intense heat, a bone-rattling blast, tornado-force winds, a choking cloud—this was the sequence of experiences for those far enough away from ground

zero not to be incinerated at the first flash of detonation. The unique blast was so intense that the shadows of pedestrians were photographed permanently on charred asphalt roadways. About 1,00,000 residents were killed that day, and radioactivity more than doubled the figure within a year.

Despite the grotesque power of the bomb, the Japanese refused to surrender. Then, on August 9, Truman let go another one over Nagasaki, killing 36,000 residents there. The second explosion convinced Tokyo to forget about saving face. In pragmatic terms the bombs ended history's worst ever war. But with it came the ominous knowledge that the human race would enter the next war with the ability to render its species extinct.

Soumitra Jash of De Nobili School, Dhanbad, writes: "Our school organised a quiz. My class, Std VIII, won the first prize defeating Std. XII, our nearest rivals, by five points. Swagatha Basu Mallick, a student of Std. X, organised this competition."

Postscript: The answer to question 3 in the issue of May 1 had been inadvertently left out. Actually, the answer should have read: 'No difference.'

QUESTIONS

1. Which country is famous for its cherry blossoms? (Subashish Roy Chowdhury, Joka).
2. What is the name of the hammer-like instrument used for playing polo? (Santanu Bhattacharya, Dhanbad).
3. What does a flag flown upside down on a ship signify? (Santanu Roy, Calcutta-59).
4. What was the full name of Acharya Vinoba Bhave? (Radhika Nath Mullick, Calcutta-70).
5. Which was the first (and only) country to declare itself an atheist state? (Lalit Choraria, Gauhati).
6. What was the only film in which Nancy and Ronald Reagan acted together? (Amrendra Kumar, Sindri).
7. Which country in modern times has had a husband and wife as President? (L. Patherya, Calcutta-72).
8. Where is the Sea of Tranquility? (Sharmita Tripathy, Cuttack-7).
9. What is a love apple? (Nirmalendu Roy, Calcutta-75).
10. Which country is called the playground of Europe? (Kalyan Chakraborti, Calcutta-10).

ANSWERS

1. Japan.
 2. A mallet or polo-stick.
 3. Distress.
 4. Vinayak Narahari Bhave.
 5. Albania.
 6. Hellicots of the Navy.
 7. Argentina (Juan Peron and, after his death, Isabel Peron).
 8. On the moon.
 9. A tomato.
 10. Switzerland.
- (All the answers have been given by the persons sending in the questions)

EATING OUT / Sidheswari Ashram

GENUINE BENGALI FOOD

Homely Bengali fare on banana leaves



Enjoying a multicoursed meal in homely surroundings

VISITORS from all parts of the country, as also the 'non-Bengalis' of the city, have on countless occasions asked 'Where do you get genuine Bengali food?' Having introduced such hungry souls to the delights that Suruchi provides, in addition to laying out the real Bengali course-by-course stuff, I am convinced that these selfsame gourmets will never again demand honest to goodness Bengali food. Simply because the taste, consistency, and method of appreciating one dish at a time, in other words, the build-up from the grossly bitter first course to the overtly sweet final doi-mishti are beyond the ken of the average eater used to ladling curry on curry.

The climactic approach in Bengali eating, where, in Lewis Carrol language, you must begin at the beginning, is what requires patience and a palate that mulls over one flavour at a time. The whole gourman-

dising exercise lies, not merely in a full stomach at the end of it all, but in having traversed the bittersweet crannies of the multicoursed food. The bitter shukto or nim-begun with a touch of rice, unfolds the dormant appetite, a lashing of daal, possibly with fish head, and a scorching fry to 'egg on the eater for a bit, then the tarkaris, for the first filling, and then on to the non-vegetarian fish followed by meat. These form the pillars of the meal, after which the sour follows in the form of a chutney to provide a renewed springboard for the final run of sweets.

Not an everyday occurrence perhaps, but the cycle, even in modified form, is de rigeur for Bengali food and rare is the outsider who has adapted to this.

So the visitor to Sidheswari Ashram must necessarily belong to these parts (the fishy overhang of smell as you enter would kill anyone else),

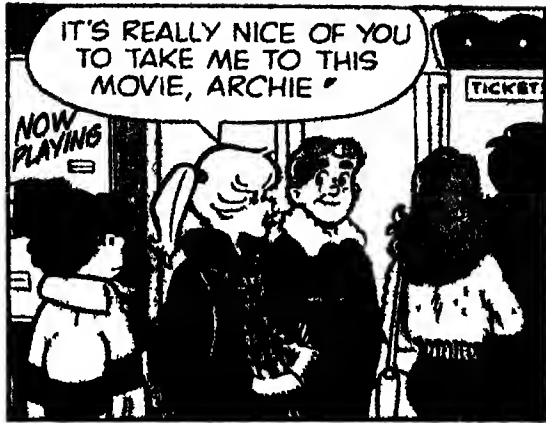
and you must be prepared for the homeliest of surroundings if you are to savour the equally homely food, plentiful, not pricey and with no outstanding overtones. At a restaurant, one normally looks for party fare, but here it is home cooking, mild to boot and the meal in minutes served to between 800 to 1000 people throughout the day (evenings included) generates a buzz of contentment all around.

A large helping of rice is 50 paise, so is the daal, while the vegetarian preparations range from 60 paise to Rs 1.10 for a patal-alu dolma. There are no menus, and the choice of meat and fish is made in advance, hostel-like, so you have to be lucky to find your favourite variety of fish. Our day turned out to be with a rohu preparation called Elokeshi, with strips of potato in it with the skin left on. In fact, the jackets remain on all the potato dishes—a good

thing from the vitaminous point of view, I suppose. The rohu cost Rs 3.50 per plate, a quarter plate of meat was this price, but the plainer rohu jhol is Rs 2.25, a posto-fish is Rs 4, chicken Rs. 4.50 and a chara ponar jhol Rs 2.50 a plate. You end with a chutney but no sweets.

You can either be served on banana leaf or stainless steel thalis, but mind you, nothing in life comes free any more, and there are charges even for the banana leaf—15 paise, while a clay vessel for drinking water is charged to you at 5 paise, and the ubiquitous quarter of lime comes at 10 paise, and even the piece of onion is another 10 paise! Only the chillies come free. I never thought I would see the day when a banana leaf would have to be paid for, but then again, where can you get a complete, hot sit-down meal outside the home for an average cost of six rupees these days?

Rita Bhimani



IT'S REALLY NICE OF YOU TO TAKE ME TO THIS MOVIE, ARCHIE!



ESPECIALLY SINCE YOU'VE SEEN IT ALREADY!



THINK NOTHING OF IT, BETTY! YOU'RE PAYING FOR IT, ANYWAY!



I'VE BEEN WAITING MONTHS TO SEE THIS MOVIE, ARCHIE!



THIS IS PROBABLY THE BEST MOVIE OF THE YEAR, BETTY!

I LOVE THIS PART WHERE THE SPACESHIP LANDS! LOOK AT THE REALISM, THE SPECIAL EFFECTS!



--AND THE PART WHERE HE DIES IS A REAL TEAR-JERKER!



OH, DON'T CRY!

AT THE END, THE ALIEN GETS BETTER AND RETURNS TO HIS HOME PLANET!



THAT WAS GREAT! WOULD YOU LIKE TO GO TO A SILENT-MOVIE FESTIVAL NEXT WEEK?

NO! I'D LIKE TO GO TO A MOVIE WHERE YOU'RE SILENT!

STAR WARS

Written by ARCHIE GOODWIN
 Drawn by AL WILLIAMSON



STAR WARS SCRAPBOOK

SEE THREEPIO C-3PO



I HAD THAT SHIP, ADMIRAL! THE FORCE WAS DEFINITELY PRESENT ON IT WHEN IT FIRED AT JACKED U6



TO CATCH LLAMA SKYWALKER IS NOWAY DELAYING OUR ATTACK ON THE REBEL'S YAVIN BASE!



But

I THOUGHT I'D REACHED VRAD ABOUT RESUMING THE MISSION WHEN DARTH VADER'S CRUISER RETURNED...

BUT HE RAN OUT ANYWAY!



AND KIND OF LEFT YOU STUMBLED KID IF YOU DIDN'T HAVE FRIENDS CONSIDERABLY LESS TRUSTING THAN YOU ARE!

MANDRAKE

By Lee Falk



WHICH ROAD DO WE TAKE?

DOESN'T SHOW ON THE MAP. THERE'S A MAN AHEAD. PROBABLY A HITCH-HIKER.. HE'LL KNOW..

THE MANDRAKE 9-5

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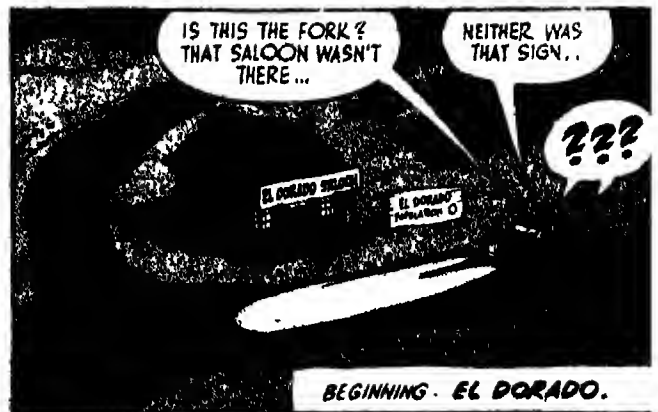
ER... THIS THE ROAD TO TINY HARRISON U. ?

GOLD GOLD GOLD!



HE'S A NUTCAKE ESCAPED THIS IS A DEAD-END ROAD. GO BACK TO THE FORK.. TAKE OTHER ROAD..

GOLD GOLD!

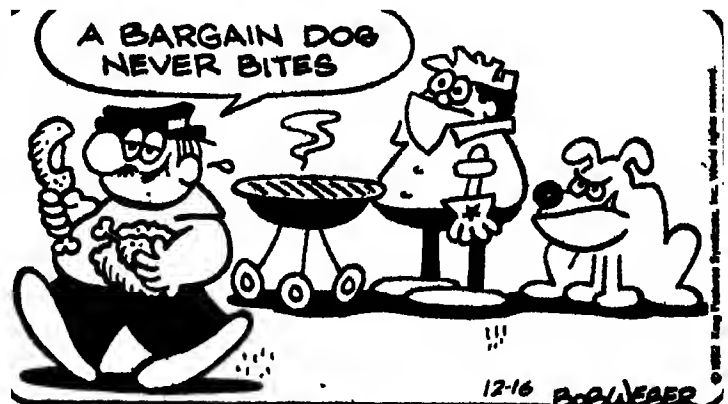
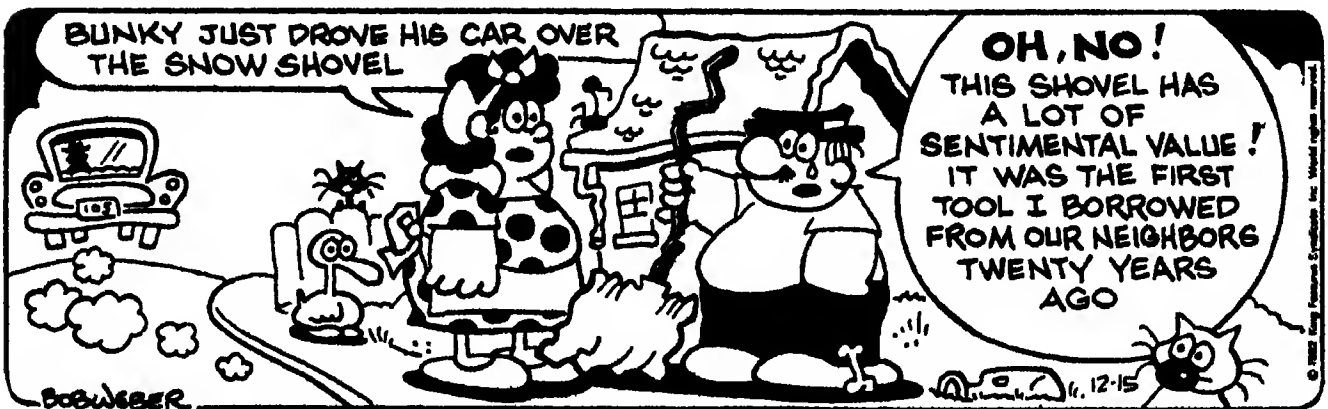


IS THIS THE FORK? THAT SALOON WASN'T THERE...

NEITHER WAS THAT SIGN..

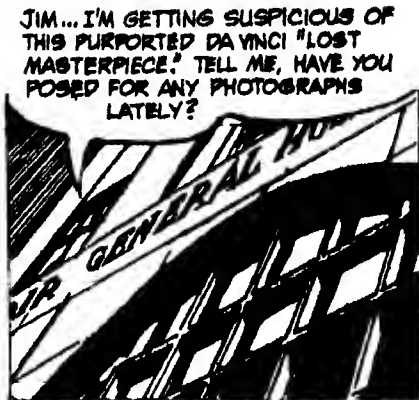
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BEGINNING - EL DORADO.

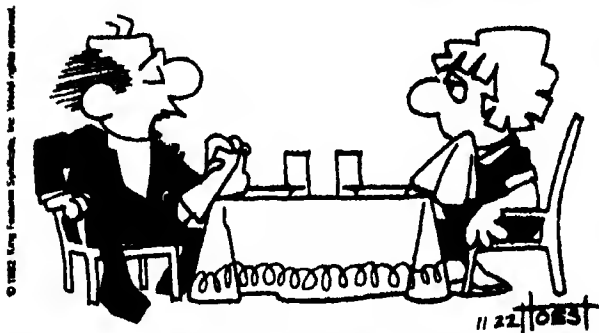


DR. KILDARE

By Ken Bald



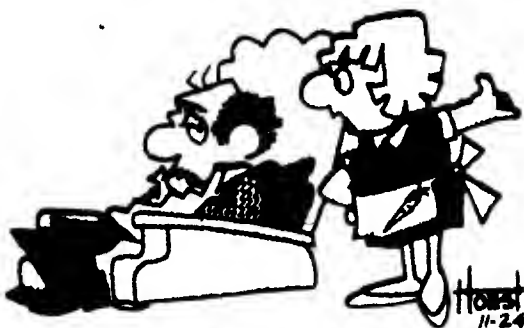
THE LOCKHORNS



"THE WHOLE DINNER WAS BURNED JUST RIGHT."



"I'M SORRY, YOU CAUGHT HIM AT A BAD TIME...
.....AWAKE."



"WHAT DO YOU MEAN, YOU HAVE NOTHING TO LIVE FOR? THE CAR ISN'T PAID FOR YET!"



"HIS SHIP CAME IN AND LEFT AGAIN. HE WAS TOO LAZY TO UNLOAD IT."

TALKING SHOP / The City

SEEING LIFE

Tiring of Calcutta means tiring of life

EVEN before I married a Calcuttan my view of the city was that of a *jamai*. To the new suitor hesitantly entering the household, Calcutta was like a particularly disconcerting kind of mother-in-law. She had been beautiful once, it was widely known, but had allowed herself to decline into disfigurement, with only token attempts at a face lift. Ever since she entered middle-age, she had a tendency to erupt into fits of violent and seemingly undirected rage, which left her shaken and scarred. She was steeped in culture, the epitome for so long of the best of Bengali civilization, but she no longer had the prosperity that supports refinement. Ageing, shabby, noisome, unpredictable and even in places ugly, she was nonetheless capable of a gentleness, a warmth, an enveloping hospitality that endeared and disarmed. She was difficult to like, but easy to love.

The remarkable thing about Calcutta was the passionate loyalty she aroused in her devoted admirers. Can one imagine a poet being moved to write "Ahmedabad if you must exile me Blind my eyes before I go"? Marrying into Calcutta was like becoming the son-in-law of a legendary but fading actress. Like all those of a later generation coming into contact with her elusive magic, I found the mystique not immediately easy to capture or to comprehend.

Indeed there were aspects to Calcutta I took an instinctive dislike to every newcomer does

The poverty, the pavement hovels, the side-eyed beggar children with impertunate voices, the rot and the rubbish, the despan and the discrepancy—none of this needs cataloguing; it is there for all to see. At first I could not understand or accept that Calcuttans could speak of their city as if they were oblivious to this reality that pressed in upon their senses. The Calcutta of the Coffee Houses, of College Street and Rabindra Sadan, of Bohurupce and Eden Gardens, seemed impossibly remote from the real concerns of the majority of its people, for whom survival

integral, equally valid, part of it. For this middle-class the Calcutta of culture and compassion was as real as the Calcutta of crowds and cholera that Gunter Grass saw. It was not the *nouveau riche* of the airconditioned bungalows who indulged in the impassioned debates of the coffeeshops; it was not the westernised elite who rioted and burned the trams in misguided protest at Andre Malraux's dismissal from the Cinematheque Francaise; it was not the three-piece-suited brown sahibs with sham Oxbridge accents who formulated the ideological underpin-

The remarkable thing about Calcutta was the passionate loyalty she aroused in her devoted admirers...Marrying into Calcutta was like becoming the son-in-law of a legendary but fading actress

and not sophistication was the issue. "You romanticise Calcutta as a means of avoiding confronting your responsibility for its problems," I railed to my Calcuttan friends.

They did not answer, but as I came to terms with the city the answer was soon apparent. Yes, the misery existed; the lot of the urban poor is nowhere pleasant, and in Calcutta it is particularly not so. But for the middle-class who constitute the spirit of any city, what I saw as the romanticisation of Calcutta was not an escape from reality but an

ings of Calcutta's politics. These things were as central to ordinary Calcuttans as the quest for their daily *dalbhat* or the need for a new kurta to cover their backs.

Culture in Calcutta belongs not to the ivory towers but to the streets. A friend once swore incredulously that he had put two rupees into an outstretched palm at New Market and had later seen the same man at a theatre queue that evening. The story is probably apocryphal—my friend does not often have two rupees to spare—but Calcutta is

the city where it could be told. Pre-eminently among Indians, the Calcuttan does not live by bread alone. Art and *adda* are the *achar* of his staple diet.

Which brings us, of course, to the best thing about Calcutta—the Calcuttans. Whitman once wrote that a great city was one which had the greatest men and women. By that token Calcutta is the greatest of Indian cities. It may no longer be true that when Calcutta catches a cold the rest of India sneezes, but it is still a city with a remarkable collection of human beings: not just an elite crust of outstanding individuals, as in Bombay or Delhi, but a population as a whole that is warm, talented, sensitive and gregarious. In Calcutta there is none of the alienation associated with city life, of Thoreau's "millions of people being lonely together." There is no room for that. In Calcutta one cannot but interact, and the city breaks down barriers which might exist elsewhere. "Fields and trees teach me nothing," Plato quoted Socrates as saying, "but the people in the city do." He could well have been talking about Calcutta.

As a *jamai*, I have found a second home in Calcutta, a welcome amidst want. True, Calcuttans must not look away from their difficulties and the degradation around them, but they are right also to look beyond them. Of course there are problems, but there is so much else. An old resident of the city put it best when I turned to him in my early depression about the city's plight. "By living in Calcutta, I have seen as much of life as the world can show," he said sagely to me. "When a man tires of Calcutta, he tires of life."

Shashi Tharoor

NOSTALGIA / Moulali

CALLING ALL DEVOTEES

People of diverse faiths congregate here

THE very mention of Moulali evokes love and admiration amongst Calcuttans. Situated at one of the busy thoroughfares in central Calcutta, this mausoleum beckons countless devotees everyday. People of diverse faiths and from different walks of life congregate at this monument of faith, to seek the blessings of Hazrat Maula Ali Shah, popularly known as Maulali Baba.

A visit to this shrine brings out one important truth—that there is no dividing line between different religions. Baba's abode has the same charm for fruitseller Bashir as for grocer Sambhu Das. Both of them are ardent devotees of the Baba and visit the shrine at least once a week. "Our doors are open to all," Md Jane Alam, the Mutwali (administrator) of the shrine informs me.

In an atmosphere suffused with the fragrance of flowers and joss sticks, people come and offer their prayers. While some kneel down in prayer, the more devout amongst them read aloud from the Holy Koran. The Khadims (priests) listen to the people's woes and distribute shirni and sugar-puffs to the devotees.

Legend has it that sometime around 1715, a wandering Sufi Fakir by the name of Hazrat Maula Ali Shah came and set up his abode in this place. His religious philosophy did not make any discrimination between the rich and the poor. "Sing the glory of God in whichever form you may like," that was Baba's message to all

those who flocked to him. The minstrel's soothing words and simple, down-to-earth religious discourses soon attracted people from far and wide.

Like other Sufi seers before him, Maula Ali propagated the universal message of simple living and truthful thinking. He stressed upon self-purification and for this he emphasised a strict control over the senses. According to him, a seeker after truth must get rid of avarice and all other forms of greed. Baba believed that it was difficult to attain God if the mind was laden with the dust of sensual craving.

spite of their best efforts, the Baba could not be moved.

With wonderstruck eyes, the Zamindar folded his hands in awe and fell at the Baba's feet, beseeching his mercy. Maulali placed his benign hand on the Zamindar's head and asked him to proceed home. Back home he was amazed to see his son strolling in the garden. The son later told his stunned relatives that during his afternoon reverie, he had a vision in which a sage had appeared and uttered the words, Yah Moulai, Yah Ali. Immediately after this vision, he seemed to have

In an atmosphere suffused with the fragrance of flowers and joss-sticks, people come and offer their prayers. While some kneel down in prayer, the more devout amongst them read aloud from the Koran

Invested with miraculous healing powers, Maulali attended to people's woes, curing them of their physical and mental afflictions. Legends about Maulali's healing powers are countless. Once a prosperous Zamindar arrived at the Baba's abode and requested him to visit his house to bless his ailing son, who had been bedridden with paralysis for several years. Rapt in meditation, Maulali did not pay any heed to his entreaties. Enraged at this affront to his dignity, the Zamindar commanded his attendants to physically lift the Baba. However, in

regained the use of his limbs.

With Baba's grace, such seemingly impossible cures could be effected. By the mere glance of his eye or the wave of his hand, flowers would bloom and rains fall. His gentle touch had the magnetic effect of restoring sight to the blind. "Baba's powers are particularly efficacious in the treatment of several diseases, especially rickets," Md Jane Alam tells me. This apparently explains why many parents with their sick children visit the shrine in the early hours of the morning.

Even in death, Baba became something of a legend. When the Baba breathed his last in 1960, there was a dispute regarding his burial spot. While the civic authorities ordered for his burial in the common graveyard, Maulali's ardent devotees felt that the saint deserved a better resting place. It is said that when a few persons tried to carry out the official orders, they found to their utter disbelief that Baba's body simply could not be removed from the place where it lay.

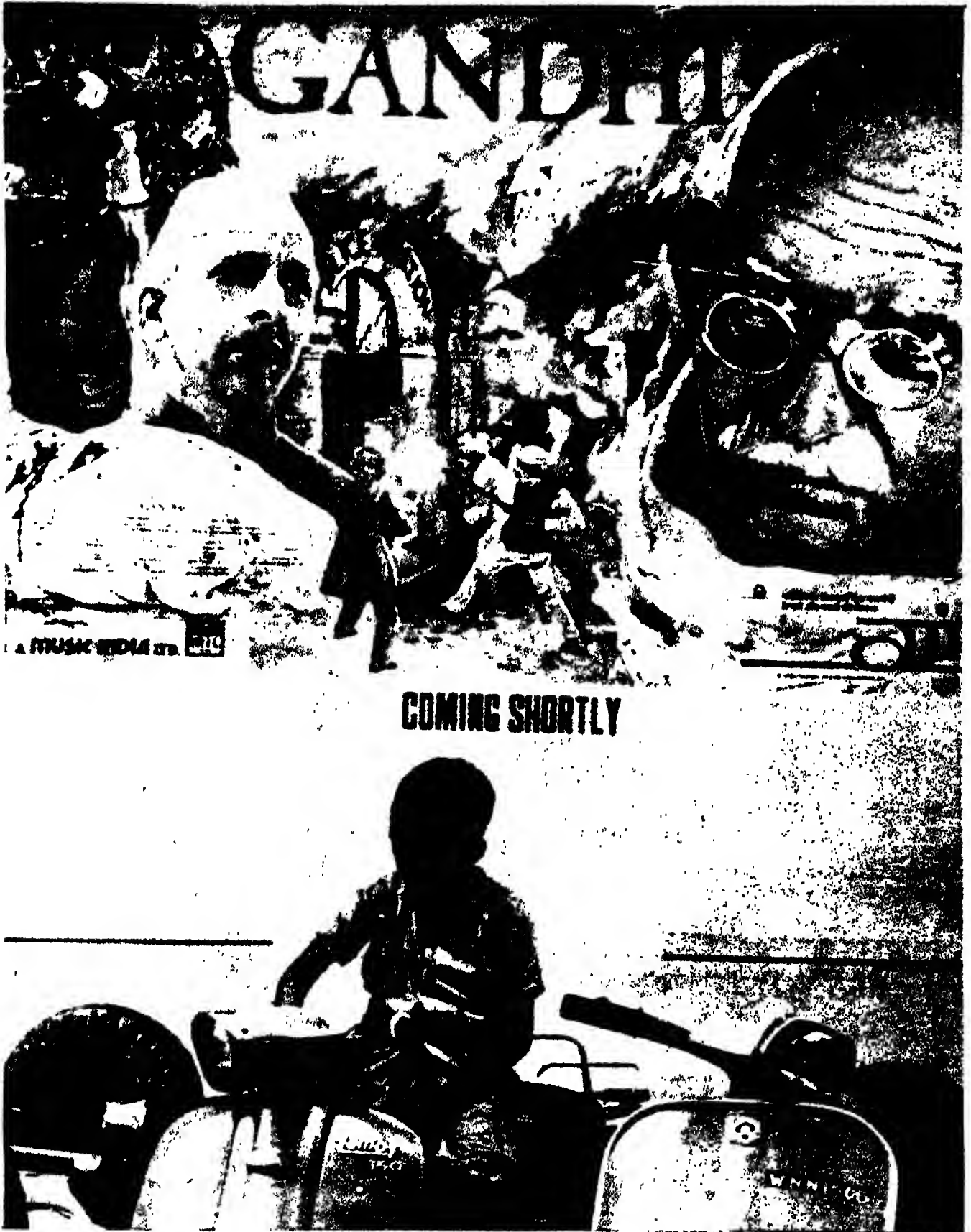
While everyone was wondering where to bury him, five hefty men carrying a huge coffin and iron shovels suddenly appeared on the scene. With great care, they entombed the Baba's mortal remains in that coffin and consecrated him in the very spot where he had attained eternal bliss. They disappeared as mysteriously as they had come and no one seemed to have heard or seen them again.

Over the years, Maulali Baba's name spread far and wide and gradually the place where he lived came to be named after him. The descendants and devotees of the Baba constructed the mosque in 1893 and the Madrasa came up much later.

At present, a local trust looks after the maintenance of the shrine. Guided by Baba's benevolent spirit, it is primarily engaged in social work amongst the poor. Besides running a free primary school for orphans and homeless boys, it also renders adequate financial help to needy parents to get their daughters married. About 25 per cent of the donations received is spent in charity—on Thursdays, hundreds of beggars and destitute children are served free meals outside the shrine.

Amit Banerjee

CALCUTTA / Chitrajit Ghosh



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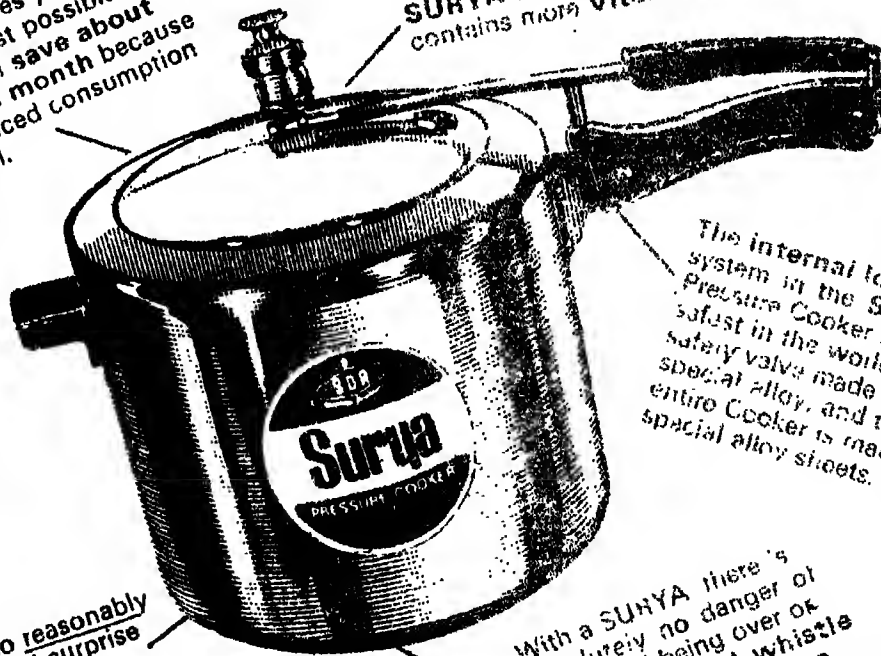
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Post Mortem

Not Nobel

I would like to draw your attention to an error in THE TELEGRAPH Colour Magazine (24 Apr). I did not realise that a photograph of me was to appear in your magazine. Unfortunately, the individual who wrote the text made two errors. I was awarded the Rabindra Puruskar in 1979 for my book, *Positivism in Bengal* (and not the Nobel Prize), and I was in Calcutta January through April doing research on old family photographs as a source of information for women's history.

I would appreciate it if you would print a correction as I would not like anyone to think that I had misrepresented myself to one of your reporters. I am certain that you share my concern in this matter.
Dr Geraldine Forbes,
New Delhi

The error is deeply regretted.—Editor

Verse to Follow

Recently, we were transferred to Calcutta. We happened to buy THE TELEGRAPH and found it very interesting. We have now stopped buying all other papers and regularly buy THE TELEGRAPH. I particularly love the Colour Magazine.

Why don't you start a poetry section? In fact, I could even be your Poetry Editor, if you wish so.
Marie-Lou Srivaran,
Calcutta

Bombarded

I find the article, 'The Government and God,' appearing in the Colour Magazine (27 Mar) quite interesting.

I have travelled a fair bit of the metropolitan cities of India and it is a pity that Calcutta can no more figure

among the 'A' class cities of the country. The picture published along with the article bears ample evidence of the chaotic city traffic. Frankly, if I was looking at it for the first time, I would have, perhaps, for a moment, mistaken it for a bombarded city somewhere in Lebanon. Only a fresh look at the cars—the unmistakable Ambassadors—would bring us back to our country and to our beloved Calcutta.

Rana Banerjee,
Calcutta

Glossing Over

You should give your covers on glossy paper. Your cover of Alka Yagnik (20 Mar) was beautiful, but marred because of the paper. Similarly, we felt very irritated with the cover of Ananda Shankar.

Also, your interview of Alka was very 'filmy' and very superficial.
J.K. Pramod,
Purnea (Bihar)

I deeply appreciate your efforts to widen your scope by featuring Alka Yagnik (20 Mar). As a fan of this young singer, I greatly enjoyed the article. Please give us Sunjay Dutt and Kumar Gaurav, too.

Your Inner Eye also greatly attracts me.
Shahjahan Ansari,
Calcutta

The Magic

While P.C. Sorcar has spoken out against the cheap tricks performed by the so-called godmen here and abroad, he has confided to Derek O'Brien about his exercising mass hypnotism to get the desired effect in his magic shows. This can hardly be swallowed since the power of an individual to make people what he wants them to borders on the supernatural. If this exists, it will definitely force the International Rational Society founded by the late Dr

Covoor of Sri Lanka to discard its open challenge to anyone claiming such mystic power to come forward for a scientific investigation. In fact, hypnotism is one of the 25 items listed by the society.

Prasanta Ghosh,
Calcutta

The cover of the P.C. Sorcar issue was very attractive. I have not witnessed any magic show by either the senior or the junior Sorcar. But I have heard much about the former. And he was without doubt one of the greatest magicians the world produced. I personally also feel that it is not harmful or illegal to use hypnotism if the audience does not get affected.

Biraja Shankar Dash,
Advocate,
Mayurbhanj (Orissa)

Specially Good

'The Thirst Quenchers' by Rita Bhimani (17 Apr) was interesting, but I missed reading about my favourite drink: a glass of sugarcane juice. You can get it at almost every corner in small glasses (60 paise) and big ones (Rs 1.20). If you want it without ice, they ask for a little more. But it is still better than a daab or lassi, it is specially good for people who have had jaundice.
Nilanjan Mukhopadhyay,
Rahara

Eating Out

Four Seasons (Eating Out, 10 Apr) also serves excellent south Indian cuisine which has not been touched upon by Rita Bhimani. I have savoured these dishes some time back and wonder whether they have been discontinued since. I do agree with her that the prices are prohibitive: one reason why I now visit this place only when invited by others!

N.Anantaraman,
Calcutta

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Rainbow: A two-pager on the world in colour.

Cover:
Ashoke Chakrabarty

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PANORAMA / Bohurupee

A COLOSSUS STRIDING THE STAGE

Group theatre in the city owes its origins to Bohurupee. Audiences, for their part, owe the group thanks for 35 years of intelligent theatre

NABANNA, *Pathik*, *Raktakarabi*, *Charadhyay*, *Raja*, *Raja Oedipous*, *Mricchakatik*, *Galileo*, *Rajdarsan*. 'Do these names ring a bell? Does 'Bohurupee' ring a second bell? If you are a Calcuttiao it must. Flashback to 1948. It is just after the Second World War, when Bengal is still suffering from the after-effects of the great famine. The aridity extends to the arts. Spotlight on the realm of theatre where periods of barrenness have inevitably been followed by periods of fertility. In the '40s, Sombhu Mitra led a group of enthusiastic youngsters who decided that something must be done to alter the stalemate of those times.

Accordingly, they formed the Indian People's Theatre Association (IPTA). Indirectly backed by the Communist Party of India, its most influential production was *Nabanna*. Thematically and technically, it broke all conventions and opened up new horizons. Unfortunately, its success may have gone to the members' heads for IPTA disintegrated. However, the cause of good theatre was not abandoned and out of the ashes of IPTA was born another group, this time without any political affiliations. It was the first example of 'group theatre,' a phenomenon peculiar to the cultural milieu of Calcutta. Its aim was to present well-made plays with an eye to social responsibilities. With three shows of *Nabanna* (September, 1948), this group repeated the success of the former production.

The members included some who had prior experience in IPTA or in professional theatre and some inexperienced but very enthusiastic youngsters—Manoranjan Bhattacharya (or Maharshi), Sombhu Mitra, Gangapada Bose, Tripti Mitra, Amar Ganguly, Bijou Bhattacharya, Kali Sarkar and Sobhen Majumdar to name a few.

However, the group lacked a name. It was only when its next play, *Pathik* was staged that it adopted the name 'Bohurupee.' Maharshi had called the members "Bohurupeer dal," and this was

shortened to Bohurupee.

Pathik was its first original play. Written by Tulsi Lahiri, it brought Bohurupee fame as well as financial gain. However, finance was still a major problem and members had to pay a nominal subscription fee. A solution was found in the system of 'Anugrahak Pratha' whereby a donation of either Rs 8 or Rs 12 entitled 'donor members' to see the first shows of four plays every year. They were also asked to give their opinions and criticisms about the plays. People from assorted walks of life responded to the call for donations. They ranged from judges, barristers, professors and teachers to clerks and tram-conductors.

This system served another purpose. Plays presented by this group theatre differed from those offered by professional groups, especially in theme. Through its plays Bohurupee sought to convey the essential

humanity of people and did not cater to popular tastes. Hence it had to create an audience which would enjoy and appreciate thought-provoking plays.

A manifesto, stating the group's views, was printed in 1949. A magazine containing its year-long work-schedule and further matters relating to theatre, was begun at about the same time and it is still being published. Traditionally, it is a biannual magazine which comes out during Mahalaya and on May Day (their foundation day).

During the first year, only three plays were enacted—*Pathik*, *Cheru Tour* and *Ulu Khagra*. Rabindranath Tagore's *Kabuliwalla* was planned but could not be staged.

During this period, classes were held on the art of acting for the first time in the history of Bengali theatre. Sombhu Mitra, Kumar Ray and Amar Ganguly delivered most of the lectures. Sometimes, success-

Nemai Ghosh



Amar Ganguly and Kaliprosad Ghosh in 'Galileo'

ful man from allied fields, such as Bishnu De, Gopal Halder and the writer Annada Sankar Ray were asked to deliver special lectures on the different aspects of art and culture. Subsequently, recitation and elocution classes were started. It was for the first time that chorus recitation was practised and widely performed and the emphasis was on the total development of the actor.

Behind all this lay the theory that discipline, dedication and the desire to learn must form a part of every actor's outlook. Till today, every member has to be present in Bohurupee's office every evening, whether he or she has any rehearsals or not. Veteran actor Amar Ganguly states: "We try to be a family of friends." A tradition of sorts has been established. No member can consider himself or herself too mean or too great for any sort of work, be it shifting stage props or helping with the costumes. This splendid theory was born out of sheer necessity. "Where was the money for the make-up man? We had no alternative but to learn these crafts," explains Amar Ganguly.

Bohurupee wrought a change in the production side of theatre. Instead of merely floodlighting a stage, spotlights and dimmers were tried out. Since the stage affected the final impact of the play, setting and scen-

ery received greater importance. Costumes and make-up were regarded as an aid to the actor and everyone had to be involved end, if possible, excel in all these spheres.

A month-long festival was once planned in New Empire, a hall which was considered prohibitively expensive. On the other hand, sometimes the group had to resort to call shows, for which it was sometimes paid between Rs 100 and Rs 200. Once a performance was stopped midway because it was time for the matinee filmshow in that same hall!

It was realised that Bohurupee had to achieve a greater stature, that it had to continue experimenting with new avenues. Some members felt that since the writings of the Nobel Laureate, Rabindranath Tagore, formed an essential part of Bengali culture, one of his plays had to be staged. *Char Adhyay*, was adapted for the stage. Its theme proved controversial and some condemned its anti-revolutionary nature. (Actually, its theme is that youth cannot remain static; it must progress or be destroyed.) To Bohurupee goes the honour of putting Tagore's work on stage for the first time.

The group also felt that Bengali audiences should be kept in touch with 'good' relevant, foreign plays. Ibsen's *An Enemy of the People* was

translated by Shanti Bose into *Dash Chakra* (1952). Bohurupee has also presented Ibsen's *Doll's House* as *Putul Khela*, Ionesco's *The Rhinoceros* as *Gandar* and Sophocles' classic *Raja Oedipous*. Kumar Ray, who directed Brecht's *Galileo*, explains that these plays were not merely translations but were also adaptations in which only the message is kept intact, and changes are made in the play to make it understandable to Indian audiences.

Raktakarabi (produced in 1954), was presented at the All India Drama Festival in Delhi. Superb acting by Sombhu Mitra, Tripti Mitra, Kumar Ray, Amar Ganguly and Sobhen Majumdar, combined with a technical excellence, made it an unprecedented success. It won the first prize and became the *tour de force* of the group. A second festival was organised by Bohurupee. Two plays—*Raja* and *Rajo Oedipous*—were presented under the banner of 'Plays of Darkness.' The theme of man wanting to emerge from the darkness of ignorance to the light of knowledge proved very popular.

To many, Bohurupee is synonymous with Sombhu Mitra. A stern disciplinarian and talented actor, this gigantic personality dominated, till a short while ago, Bohurupee and the Bengali stage for about 30 years. Most of the group's earlier plays were under his direction. According to Kumar Ray: "They were classics of a high standard which few dare to emulate." Now it is Amar Ganguly and Kumar Ray who have come to the forefront and try to run the organisation with the same zeal as Sombhu Mitra.

But Bohurupee's story has not been one of undiluted success. Some of its productions, like *Dharmaghat* by Manoj Ray, have not proved popular and the group has had its lean periods. In 1974 not a single new play was performed, although one was rehearsed. There have been moments of crisis when veteran actors have left the group. Bijon Bhattacharva and Ritwick Ghatak who, among others, were with, organisation when it staged *Nabanna*, left it by the time *Pathik* was staged. Similarly Sabitabrata Dutta, who took part in *Pathik* and *Chenra Taar*, had left the group after some time. This has occurred repeatedly down the years, but the group has shown itself able to meet the challenge of depletion and has rejuvenated itself.

According to Amar Ganguly, this,



Tripti Mitra and Sombhu Mitra in 'Chenra Taar'



'I have to like whichever role I perform': Kumar Ray

Q.: When and how did you join Bohurupee?

Kumar Ray: I loved acting. I also had a family background in theatre. My friend, the late Ritwick Ghatak, who later became a famous film director, persuaded me to join the group. That was around 1949, when I was about 20.

Q.: Did you have any preconceived ideals or principles when you entered started your theatrical career?

K.R.: As we grow older, we tend to enlogise and glorify the past. To tell the truth, I didn't have any definite principles or ethics when I joined this group. It is through dedicated work and the inspiration of Sombhuda and other revered elders that my ideas grew and clarified into a clear set of principles. Our elders did have their ideals. Otherwise, how could the group start?

Q.: What was the ideology?

K.R.: Bohurupee's manifesto states that our aim is to present 'good' theatre and well-made plays and always have an awareness of our duties to society.

Q.: Has the passage of time affected your ideals?

K.R.: No. That is why I, like the group, have lasted so long. For these 35 years Bohurupee has had a constancy. The changes made have led us to a better realisation of our aim.

Q.: During those years with Bohurupee, which roles did you like the most?

K.R.: I have to like whichever role I perform, otherwise I cannot act. But there is the question of favourites. That way, I can choose Dr

Ray in *PutulKhela*. Thakurda in Tagore's *Raja*. Kenaram Goswami in *Raktakarabi*.... When I perform these roles I align myself with these character....

Q.: In these last five years you have won acclaim as a director. Comment?

K.R.: *Mricchakatik*, *Galileo*, *Rajdarshan* were all great successes, three different sorts of experiences. *Mricchakatik* was an ancient Sanskrit play with a 7th Century background. It was a challenge for the director to adapt ancient conventions to the modern stage. There was also a question of personal liking of the theme—individual fruition is impossible without social fruition and vice versa. *Galileo* (1982), based on Brecht's play, was adapted to be in tune with the different conditions of our Indian environment. *Rajdarshan* conveys its message in terms of fantasy. Nevertheless, through laughter, it satirises points relevant to this day. I have not only enjoyed directing, but I have also learnt from these experiences. They have all been a part of my education.

Q.: Is not the present affinity towards foreign plays unfavourable for growth of original Bengali playwrights?

K.R.: I welcome any sort of experimentation. It is only through exercise and practice that we learn. I believe that the process will finally give birth to a new generation of playwrights who will be able to depict the roots and the essence of Indian society.
S.C.

has been possible because primary importance is given to work and not to particular individuals. He joined the group when he was 19. To this day almost 80% of the group is in its twenties. It is the members' freshness that prevents staleness from creeping in and that is why youngsters are still interested in Bohurupee.

On May Day, Bohurupee formally celebrates its foundation. In commemoration, a new play is staged almost every year. The name of the play is shrouded in secrecy, only to be dramatically revealed when the box office opens.

This year, Bohurupee presented *Dharma-dharma* an experimental play based on the Mahabharata. It has added a new perspective to the old legends with an unusual presentation of Duryodhan's character—a sympathetic portrayal somewhat akin to the change Milton had wrought in Satan's character in *Paradise Lost*. We are presented with the ordinary person's reactions to the *dharmayudha*. The dissatisfied sentries, the widowed wife, the long-suffering mother are vividly portrayed. Though this may be a deviation from the narrative of the epic, we must remember that the aim of the production is to establish its relevance to this day and age. In fact, the anti-war theme seems to dominate the characters, who are, nevertheless, well-portrayed.

The vast length of the epic is condensed for the theatre by being cast into a different structure. Incidents important to the narration are strung together by ballad-like songs. The group claims that this is an experiment in the realm of folk-theatre and hence the use of folk singers.

Amar Ganguly dominates the stage with his powerfully aggressive characterisation of Duryodhan. Similarly, Kumar Ray brings out the internal conflict omnipresent in Yudhishtar in an excellent portrayal. Averi Dutta (*Draupadi*) and Namita Majumdar (*Gandhari*) effectively utilised their potential and talent while Sumita Bose's *Uttara* might improve with a bit of toning. Imperfect voice modulation seemed to be the only barrier to Kaliprosad Chosh's otherwise fair portrayal of Karna. Debatosh Ghose (as one of the sentries) provides effective satire, keeping the audience in splits of laughter. Because of these realistic characters we are not conscious of the slightly loose structure of the

Q.: How long have you been attached to this group?

Amar Ganguly: I am a founder-member. I was about 18 or 19 when I joined. Although my father was a well-known actor in those days, my family was against an acting career for me. When I came to Calcutta, my family knew that I had a secure bank job. Instead, I joined the theatre as it was my passion. But a man has to eat. So I scraped a living from odd jobs, tuition and so on. At one time I earned only about Rs 15 a month

Q.: Have you worked continuously with Bohurupee all these years?

A.G.: Yes, but my work forced me to leave Calcutta for about nine years. I was not a regular actor during this period. Sometimes I would come over and act with the group. When away from Calcutta, I was called by theatre troupes from Bombay and Ahmedabad to help with lighting and make-up. In fact, I was so involved with this that those people were surprised to learn during a tour by Bohurupee, that I was primarily an actor. That is one of the advantages of Bohurupee's training—you are experienced in all disciplines.

Q.: In the Fifties, you took classes in acting along with

'Sombhuda is my guru': Amar Ganguly



others in Bohurupee. What do you think of the training that is being imparted in recent times through workshops?

A.G.: I don't think much of them. Can you teach music or dancing or painting in a few weeks? Then again, who are the teachers? If a person like Sombhuda takes up the responsibility and if he gets good students, all sorts of facilities and a little more time, he can do something.

Q.: You are directing Bohurupee's latest production, Dharma-dharma. What about your earlier directorial ventures?

A.G.: I had directed plays since

the Fifties—Sargiya Prahasan, Natyakarer Bipatty, Chauryananda Angshidar and some others. Public memory is short but yes, I am directing after a long time.

Q.: Could you tell us about the new play? What is the theme?

A.G.: It is a new way of looking at the Mahabharata. It deals with the question: 'What is dharma and what is adharma?' It is anti-war as war, killing and destruction, under any guise, cannot bring salvation. One has to consider the ways and means to that path or else we will foster disaster. Now, the rulers who sought to do good for their people, did so in their own manner without first realising what the poor man needs.

Q.: We have seen two versions of Galileo, one presented by you and the other by Sombhu Mitra. It has been said that your performance was the finer of the two. Comment?

A.G.: It would be incorrect on my part if I were to say any such thing. Sombhuda is my guru, my elder by some 15 years. His acting, as always, was superb though there certain aspects of the production he was part of that did not satisfy me.

Q.: You had been with Sombhu Mitra for some 30 years?

A.G.: I believe that I am still with him.

S.B. and S.C.

play. The production is entertaining because of Amar Ganguly's excellent direction which proved that he is as talented a director as he is an actor.

Dharma-dharma was the first in a festival of three plays at the Academy of Fine Arts which Bohurupee presented on three consecutive days as part of its 35th anniversary celebrations. The path leading to the auditorium was lined with multicoloured flags, a prelude to the festive spirit and in the foyer, an exhibition of photographs was arranged during these three days. Theatre-goers were treated to a selection of rare and appealing stills (albeit in black and white) of Bohurupee productions, starting from Pathik



Kumar Ray in 'Dharma-dharma'

(1949) to Dharma-dharma (1983). This pictorial history recorded expressive acting of Maharshi or Manoranjan Bhattacharya in Pathik; the dramatic posture of Sombhu Mitra in Raja Oedipous; the perfect alignment of Sombhu and Tripti Mitra in Char Adhyay; Shaoli Mitra as a child in Dak Ghar; Debatosh Ghosh in Raja; Kumar Ray in Raktakarabi; Amar Ganguly and Kaliprosad Ghosh in Dash Chakra, and many other magical moments in the group's creativity. One hopes that Bohurupee will add more to its repertoire.

**Swarupa Basu and
Soumyen Chattopadhyay**

GUIDE / The Clubs of Calcutta

CALCUTTA ROWING CLUB

125 years old this year, CRC is a vintage blend of sports and socials



Oars stacked in readiness in the boathouse

As a child one was fascinated by the iron gates that ensconced the privacy of the Calcutta Rowing Club (CRC) from the boulevard beyond it. With the passage of time the mystery within unfolded to relate a glorious history, a story of pioneers and their pomp, of daring and decorum.

The CRC is one of the earliest of social-cum-sporting clubs in the country. The heritage of the quaint, tiled pavilion goes back to the hoary days of 1858, that is precisely 125 summers ago, when a handful of British residents decided they could not resist the sound of oars on the Hooghly. Thus were the seeds of rowing first planted in India.

However, it was not all plain sailing. There were modest beginnings with a boathouse at Chandpal Ghat. The club's course then veered through Fort Point, Kidderpore and Behala till the club finally dropped anchor in 1927 at the present site in the Dhakuria Lakes—at that time the southern periphery of the city.

Sports and social life were the passions of the British Raj and at CRC the environment was no exception. As the oarsmen glided past in majestic rhythm, the soft strains of Bach and Beethoven floated through the air. Life was heady as lager and liquor overflowed in camaraderie. Then one day the British left, leaving behind the elegant sport.

That the healthy, outdoor pastime survived during those times of transition and uncertainty, only to prosper in a bigger way, is evidence enough of the deep roots that the club fostered. Today, no less than three clubs have sprouted in the vicinity of CRC.

As one walks down the cobbled driveway, a rich, green carpet, exquisitely manicured, welcomes one to the comforts of the lawn where mugs of frothy beer materialise. Snacks to titillate the most discerning of palates follow and hours flow by watching rowing addicts work up a healthy sweat.

If CRC enjoys pioneer status among the rowing fraternity of the country, its attitude is far from pretentious. It is more like an indul-



The clubhouse and its portico: Witnesses to the passing years

gent, elder brother who takes the nouveau riche and the upstarts in his stride. Casual and relaxed, the club's 200-odd members are delightfully indifferent in their manner and speech.

Although overseas and outstation members keep their alliance with CRC through the token subscription of Re 1 per month, the main revenue comes from the motley crowd of cheerful members who find that Rs 55 per month by way of subscription fees is well worth their while. However, even if new members feel that the admission charge of Rs 2,000 is slightly steep, (considering that rowing and badminton are the only sports facilities available), the superb gymnasium, the exquisite lawn and the excellent service may well make them reconsider. If these factors do not, then surely the club's sizzling steaks will tilt the scales as they are reputed to be the best 'anywhere east of Suez.' Also, young trainees between the ages of 16 and 21 are welcomed by the club for a nominal fee of Rs 10 a month.

Nestling among the swaying

palms and towering poplars, the club still retains its beautiful nineteenth century portico which doubles as the kitchen-cum-bar and also as the lounge. The resplendent garden, in perpetual bloom as it were, combines perfectly with the blue backdrop of the lake. The ethos is reminiscent, if not in grandeur, definitely in taste, of Lake District in the UK which so inspired Wordsworth.

Nostalgia abounds and the old-world flavour remains. No garish structures, nothing loud and vulgar. The antique swing in the children's enclosure is oblivious of the modern innovations around. So is the century-old hand-operated punkah, a priceless heirloom. Even an old hut has not been tampered with and its aesthetic beauty is looked after with affection and attachment. The Sunday morning lunch, known as 'curry lunch,' remains as popular as when it was introduced years ago.

The boathouse has seen rowing history made and unmade: its stately splendour advancing with age. Today, the rowing tradition of the

club is maintained. Broad shoulders and sleek boats make an elegant study, day after day. The best of national stars rub shoulders with beginners. Even young girls come forward to lend a determined and gentle touch. An increased splashing of oars ushers in the annual programme of regattas when the festive, colourful atmosphere concludes with a fitting finale of innumerable 'dance-nights,' which deem the sporting-social event an excellent opportunity for bonhomie.

Exchanges of visits with counterparts in the other parts of the country are common. And with Henley of London, the reciprocal membership facilities remain almost the last strand of the British legacy.

Today's CRC is proud of its heritage, but thankfully it has no unpleasant hangovers from the Raj. The old sporting-social moorings are firm. No pretensions, no unnecessary mannerisms. Modernity has blended perfectly here with the values of gentler days.

Raju Mukherji

Photos: D.P. Sinha

LIMELIGHT / Jayashree Mohta

THE WOMAN BEHIND THE RODIN SHOW

Art lovers of the city have her to thank for bringing Rodin to them

THE hammering of the carpenters at work, the noise of the huge wooden chests being unpacked and the roaring sound of the generator during a power cut. It was all there—the din and clutter that precedes a great event. At the Birla Academy of Art and Culture, the atmosphere was of hectic activity. The first and the second floors of the building were laden with 11 tons of bronze—the hundred-odd masterpieces created from the moulds of Francois Auguste Rene Rodin. From the reception on the ground floor to the secretary's office on the seventh floor, it was Rodin all over. Out in the garden, by the side of the build-

ing, were 11 sculptures, including *Two Shadows* and *The Kiss*.

Every member of the staff was busy in his or her own way, and each time there was a query, they walked up to a lady, who stood in a corner, supervising the show quietly yet confidently: Ms Jayashree Mohta, the trustee of the Academy, but more than anything else she is the woman behind the entire Rodin show which has kept the Calcuttans waiting with impatience.

In her early thirties, Ms Mohta looks calm and composed, despite the busy schedule and the strenuous routine she is following. She guides every bit of the display, directing

the masons and the carpenters; the angle of the sculpture perhaps or the positioning of the display stand. Meticulously, she looks into the minutest of details.

Unassuming and softspoken, she is far from what is imagined of women of her class and importance. "Why do you want to interview me?" she asks. "I have really done nothing. If it hadn't been for the others' co-operation, the Rodin exhibition would never have materialised." The others are introduced—Mr R.P. Gupta, the joint secretary of the Academy, Ms Archana Roy, the curator of the Academy's museum and Mr Chintamani Kar, the re-

Devil Prasad Shaha



At the opening of the show: Mr Jyoti Basu (right) and Ms Jayashree Mohta (centre)

owned artist who is in charge of the display. Each smiles knowingly. The French consul general, Mr Fremont, who comes in for a general survey of the exhibits, congratulates Ms Mohta for the good work.

The elder daughter of illustrious parents, Mr and Mrs B.K. Birla, Jayashree Mohta joined the Academy only eight months ago as a trustee, and during the short period, her achievements have been remarkable. She introduced a number of changes and new ideas. The respect that her staff and co-workers hold for her only reflects all that she has done for the Academy.

"She has been of such great help," said Ms Archana Roy. "Because of her personal interest in all matters pertaining to art exhibitions and cultural sessions, things have become very smooth sailing and easy. It was mainly because of her initiative, that the rare exhibition of Tagore's paintings could be held."

Mr R.P. Gupta pointed out the commendable increase in the Academy's activities ever since Ms Mohta came on the scene. Her involvement with the Rodin retrospective has acted as a catalyst.

As Mr Chintamani Kar put it, "There are many who have co-operated in carrying out the exhibition, but the entire credit for bringing Rodin to Calcutta goes to Ms Mohta. If it wasn't for her determination and persistence, the show would never have come through."

As it always happens, the talk of having Rodin brought over to the city invited many suggestions and counter suggestions. Some people brought up the problems it would involve and the formalities which cause unnecessary delay and hassles. But Ms Mohta remained firm and pursued the proceedings through the various stages, regardless of cost, time and energy. "And yet she prefers to remain in the background," said Mr Kar.

Besides, Mr Kar said, Ms Mohta was reasonable and understanding. "While discussing the arrangements of the exhibits, I had suggested that the shelves encasing our collections of bronze and terracotta sculptures on the museum floors should be dismantled. But the decision was not unanimous, and there were problems. Once Jayashree was convinced, there were no vetoes at all." Ms Mohta admits, "The dismantling of the shelves has made a world of a difference."

Recollecting the decision of hav-



'The Kiss': just uncrated

ing the Rodin show in Calcutta, Ms Mohta said, "We just felt that since the sculptures had travelled to our country all the way from Paris, and had been displayed in two major cities (Delhi and Bombay), it would be unfair to deprive the Calcuttans of the privilege. After all, isn't Calcutta the cultural nerve centre of the country?"

In February this year, the Academy got in touch with the French ambassador in India, Mr Serge Boidevaix, and the consul general in Calcutta, Mr Fremont, and secured the oral consent. It was not much of a problem at all. The trustee secretary of the Academy, Mr B.C. Biyani in Bombay helped in the formalities and things were made feasible.

Modest Ms Mohta does not forget to thank the Indian Airlines for giving them a 50 per cent concession in the charges for flying the sculptures down from Bombay, to Philips for offering free and special lighting services for the exhibits, to the Calcutta police for their security arrangements, and even to the carpenters who executed the manual work.

As for the Tata-Birla rivalry, Jayashree Mohta laughed off the whole affair as a false notion. "The Tatas had partially financed the exhibition in Bombay, and we are

doing so in Calcutta. That's about all, and there's nothing more to it. There is no question of vying with each other."

What was it that attracted Ms Mohta towards organising the retrospective? "I've always been very deeply interested in art and culture, and enjoy being associated with it," replied Ms Mohta. And the Birla Academy is just the right place for her, for it houses almost all the branches of traditional culture—music, dance, painting and sculpture. Jayashree Mohta has even created music albums within the auspices of the Birla Academy, she has supervised the recording of a cassette of bhakti songs sung by Shukla Hazra A culture patron to the core. Does she sing herself? "Only for personal pleasure."

Jayashree Mohta's field of interest and work is not confined merely to the precincts of culture. She extends a vital hand towards social welfare too. She has been running a creche and nursery school in Lake Gardens called Nandan Kanan for the past four years. With genuine patrons of various traditional culture and heritages like Ms Jayashree Mohta, the art lovers of the city can be assured of many more pleasant surprises from the Academy.

Susmita Gupta

7 DAYS

S	M	T	W	T	F	S
15	16	17	18	19	20	21

The information given below is accurate at the time of going to press

HINDI FILMS

NEW RELEASES

Angoor Metro (Chowringhee Road 233541) Basusree (S P Mukherjee Road 478808) Bina (Bidhan Sarani 341522)—all noon shows
Jawala Dahej KI Roxy (Chowringhee Place 234138)—4 shows
Krishna (TC Dutta Street 344262)—3 6 9
Ujjala (Rusa Road 478666)—noon show
Mangal Pandey Orient (Bentrick Street 235442) Lotus (S N Banerjee Road 242664) Prabhat (Chittaranjan Avenue 342683)—all have 4 shows and Mitra (Bidhan Sarani 551133)—noon show
Professor Pyarelal Opera (Lenin Sarani) Gem (A J C Bose Road 249828) Grace (M G Road 341544) Mitra (Bidhan Sarani 551133)—all have 4 shows

REGULAR SHOWS

Andhaa Kaanoon Elite (S N Banerjee Road 241383) Basusree (S P Mukherjee Road 478808) Purnasree (Raj Ram Krishna Street 554033) Bina (Bidhan Sarani 341522)—all have 4 shows and 3 shows at Moonlight (TC Dutta Road 343339)

Another superstar of the South makes his Hindi film debut with this film. Rajnikant is a young man whose father was murdered and his sister raped and killed by three gangsters (Pran Prem Chopra and Danny). He has grown up now but the crime has remained a thorn in his flesh and he seeks revenge. His other sister Hema Malini was also an eye witness to the scene and seeks revenge but only through the law. She is in fact now a police officer. Rajnikant takes advantage of the loopholes of the law to do his job and bumps into Amitabh Bachchan who is another soul wronged by these very loopholes. Both join hands and Rajnikant's lady love Reena Roy also throws in her mite. Rama Rao directs and shows that the law is an ass

Himmatwala: Hind (Ganesh Chandra Avenue 274259), Liberty (Chittaranjan Avenue 553046), Naaz (Lower Chitpur Road 262773) Priya (Rashbehari Avenue 464440), Madhuban (Regent Park)—all have 4 shows and Uttara (Bidhan Sarani 552200)—noon show

The way to your rival's daughters heart is through courage. So Jeetendra tries this ploy to win over Amjad Khan's daughter Sridevi. This film is plugged as the storming in of Sridevi but actually it is a comeback film after the boxoffice failure of *Solva Sawan*. It doesn't take more than a few songs and dances to win over Sridevi.

Amjad may be a doting father but he has been responsible for ruining Jeetendra's family—and naturally Jeetendra on learning about this fact is out to get revenge. To boot he is trained in modern martial arts. Fights however seem to be no solution and now Jeetendra applies emotional torture. Amjad finally relents, goes down on his knees and like all good things and nightmares the film comes to an end.

Janwar: New Cinema (Lenin Sarani, 235819) and Kalika (Sadananda Road, 478141)—both have 4 shows

An innocent baby princess is banished to a forest that is infested with all kinds of animals. An elephant picks up the blue blooded baby and drops it into the lap of a chimpanzee. The baby grows up into a scantily dressed Zeenat Aman whose speech consists of sexy growls and wardrobe of less Tarzan at last meets his female match.

Into the jungle comes a shikari, Rajesh Khanna. Some songs and dances follow, speech therapy of sorts is given to the jungle girl, and she finally breaks into Anglicised Hindi instead of growls. *Hardly a tour de force* for Zeenat Prem Rog: Mini Gem (A J C Bose Road, 249828)—4 shows

The nemesis of hypocrisy in matters of the heart. Raj Kapoor, has returned to the apex of filmdom with this movie. He presents a withering assault on outdated and constricting social customs and taboos. Deodhar, (Rishi Kapoor) a

young social reformer, who is as ready to pick up a cause as he is to pick up a microphone and deliver a speech, wants to marry a young widow (played by Padmini Kolhapure).

However, the monolith of a 2,000 year-old Hindu society stands in his way (Remember the germinal works enshrined in Manusmriti?) Fortunately Deodhar ultimately has his way and gets the girl he loves.

The cast in the box office hit includes Rishi, Padmini, Shammi Kapoor, Kulbhushan Kharbanda, Nanda, Tanuja and Raza Murad.

Nikaah: Paradise (Bentrick Street 235442)—12 3 6 9 and Krishna (TC Dutta Street 344262)—noon show

In the type of role that Meena Kumari, Nutan and Nanda tried and succeeded in before her, newcomer Salma Agha goes through the gamut of trials and tribulations that the *Bharatiya naan* has to. Tossed between two headstrong and selfish men, the lady is a damsel in distress. Married to Deepak Parashar she finds her husband turning into a workaholic and even his honeymoon cannot stop him from going out to work. Neg



Sanjeev Kumar and Deven Verma look worried in 'Angoor'

lect turns her into a poetess and she falls back on the emotional support that her ex-lover, Raj Babbar, offers her. Babbar is also tapped to get her poems published. Her tension-ridden marriage ends in divorce and after some hesitation, she marries the ex-lover. But the second marriage gives her a second round of acid tests.

BENGALI FILMS

NEW RELEASES

Kauke Bolona: Radha (Bidhan Sarani; 553045)—2.30, 5.30, 8.30 and Purna (S.P. Mukherjee Road; 474567)—3, 6, 9.

Chena Achena: Ruphani (Bidhan Sarani; 553413), Aruna (M.G. Road; 359561) and Bherati (S.P. Mukherjee Road; 474686)—2.30, 5.30, 8.30

Saptapadi: Surasree—2.30, 5.30, 8.30.

Sesh Anka: Chhabighar: (M.G. Road; 352740), Bijoli (S.P. Mukherjee Road; 473462)—3, 5.45, 8.30.

REGULAR SHOWS

Phatikchand: Sree (Bidhan Sarani; 551515)—3, 6, 8.30, Indre (Indra Roy Road; 471757)—3, 6, 8.30; Purabi (Lenin Sarani; 350680)—3, 6, 9.

Sandip Ray's first feature film is on the experiences of the world of a 12 years old boy. It is also a story of warmth and friendship.

A young lad is kidnapped by a gang of four. Two of them die on their way to the hideout and the other two flee, leaving the boy to himself. Suffering from partial amnesia and scared of the police, the boy runs into the arms of a migrant juggler and comes to Calcutta with him. Slowly, friendship develops into a close bond. The kidnappers close in on them, the boy's memory returns and the reunion with the family follows.

FOREIGN FILMS

REGULAR SHOWS

Enter the Ninja: Talkie Show House—3.6.8.30

A film that is not exactly tailor-made for Franco Nero. In a typical Western, he is unbeatable in any kind of draw but in the sophisticated surroundings of Japan, he is out of place. And not all the spit and polish can conceal this fact.

The story unfolds in Manila where an American ninja called Cole arrives in answer to a friend's call for help. Hired thugs are hellbent in driving his friend off the land. But Cole takes on all of them and, of course, flattens them all. The action, alas, is mostly American. And there are only two fights in the ninjutsu style.

Private Benjamin: New Empire (Humayun Place; 231403)—12.3.5.45.8.15.

This one is Goldie Hawn's co-production, but that does not raise the film to any special heights although it is said that Goldie is always better than her films. Goldie's gags are good in this, too, but the film never rises above mediocrity. Once again, the armed forces are taken a dig at, on the theme of 'join the army and let Uncle Sam make a man out of you.'

Judy is the indulged daughter of wealthy Jewish parents. Her first marriage ends in divorce, the second in instant widowhood, and so she enlists in the army for possible respite. But what she gets is disillusionment. She rallies and, on the way, escapes narrowly from a third marriage to a randy French gynaecologist.

Snow White and the Seven Dwarfs: Tiger (Chowringhee Road; 235977)—12.3.6.8.15.

Perhaps the most durable of delightful full length cartoons. Neither age nor custom has made it stale. First released in 1937, it still strikes wonder in the hearts of children. And it is further embellished by some beautiful songs. A must-see.

Tarzan, The Apeman: Light-house (Humayun Place; 231402)—12.2.45.5.45.8.30.

The film is perhaps titled wrongly; it should have been called *Jane, the Whatever*. There's nothing in the film except the extraordinary Bo Derek—and with nothing on most of the time. So, who's Tarzan? Just for the records, Miles O'Keefe.

Husband John Derek makes hay while the sun shines in the forests. And the storyline can be dismissed in a line or two. If you still want an excuse to see the film here it is. A rich young woman (Bo Derek) arrives in West Africa in search of her explorer father who has been missing. While hunting for father (Richard Harris), she bumps into Tarzan—and you can be sure he didn't mind at all. The rest is a series of scenes where Bo can be seen in a manner that makes it a peek-a-Bo film.



Amol Palekar and Tanuja enjoying quiet companionship in 'Chena Achena'

THEATRE

BENGALI

15.18;20 May: 3, 6.30 pm. Aghatan: Rangana (153/2A, Acharya Prafulla Chandra Road; 556846).

Written by Biru Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile actor Anup Kumer.

Nahabat: Tapan Theatre (37A & 37B Sadananda Road; 425471).

Directed by Setya Bandhopadhyay, this play is regularly being staged for the past six years and more.

Samadhan: Star (79/3/4 Bidhan Sarani; 551139/4077).

Ranjitmall Kankaria directs while Mahendra Gupta acts in the social drama.

Sreeman Sreemati: Pratap Manch (Acharya Prafulla Chendre Road).

Directed and acted by Gyanesh Mukherjee, with leading artists Nilima Das, Soma and Basabi Nandy. A Chaturmukh presentation.

Sreemati Bhayankari: Bijon Theatre (5A R.R. Kishen Street; 558402).

A Theatre Unit production, in which the star attraction is the famous comedian Rabi Ghose, who acts as well as directs.

TRAVEL

PLANES

Calcutta—Bangkok—Hong Kong—Tokyo: Calcutta departure, AI316 (2¹) at 2210 hours; Calcutta arrival AI307 (3) at 2340.

Calcutta—Bangkok: Calcutta departures, TG312 (1, 3, 6) at

1345; Calcutta arrivals, TG311 (1, 3, 6) at 0900.

Calcutta—Karachi—Copenhagen: Calcutta departure SK976 (4, 7) at 0830, Calcutta arrival SK975 (4, 7) at 0710.

Calcutta—London—New York: Calcutta departure, AI103 (2) at 0030.

Calcutta—London: Calcutta departure, BA144 (2, 5) at 2145, Calcutta arrival BA145 (1, 4) at 1350.

Calcutta—Kathmandu: Calcutta departure TG 311 (1, 3, 6); 0945; Calcutta arrival TG 312 (1, 3, 6); 1300.

Calcutta—Delhi: Departures, IC 410 (daily) at 0550 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 410 (daily) at 1035, IC 263 (daily) at 0835.

Calcutta—Bombay: Departures, IC 175 (daily) at 0630, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 0850, IC 273 (daily) at 2220.

Calcutta—Madras: Departures, IC 265 (daily) at 1435, Calcutta arrivals, IC 266 (daily) at 1640.

Calcutta—Gauhati: Departures, IC 249 (daily) at 0600, IC 229 (daily) at 1140; Calcutta arrivals, IC 230 (daily) at 1425, IC 250 (1, 2, 3, 5, 6) at 1800, IC 250 (4, 7) at 1220.

Calcutta—Ranchi—Patna—Lucknow—Delhi: Departure, IC 410 (daily) at 0550; Calcutta arrival, IC 409 (daily) at 1045. **Calcutta—Kathmandu:** Departures, IC 247 (1, 3, 4, 5, 7) at 1330; Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250.

Calcutta—Dacca: Departure, IC 223 (daily) at 1440; Calcutta arrival, IC 224 (daily) at 1640.

TRAINS

81 Up and 103 Up/82 Down and 104 Down: Air Conditioned Express: (Tri- and Bi-weekly) Howrah departure

(2, 3, 4, 6, 7) 0945, Howrah arrival (1, 2, 3, 5, 6) 1710
2 Up/1 Down: Bombay Mail: (Daily) Howrah departure 2015, Howrah arrival 0720
60 Up/59 Down: Geetenjali Express: Howrah departure (1, 2, 3, 5, 6) 1415, Howrah arrival (1, 2, 4, 5, 6) 1340
141 Up/142 Down: Coromandel Express: (Daily) Howrah departure 1545, Howrah arrival 1100
3 Up/4 Down: Madras Mail: (Daily) Howrah departure 2000, Howrah arrival 0610
173 Up/174 Down: Himgiri Express: (Tri-weekly) Howrah departure (3, 6, 7) 0545, Howrah arrival (1, 2, 5) 2335
43 Up/44 Down: Darjeeling Mail: (daily) Sealdah departure 1915, Sealdah arrival 0845
5 Up/6 Down: Amritsar Mail: (Daily) Howrah departure 2000, Howrah arrival 0755
59 Up/60 Down: Kamrup Express: (Daily) Howrah departure 1855, Howrah arrival 0630

* Denotes days of the week from Monday (1) to Sunday (7)

TV

CALCUTTA

15 May
 4 00 World of Sport
 5 30 Feature film in Hindi
 8 45 Focus Current affairs
 9 15 Sham-e-Ghazal
16 May
 6 34 Chiching Phank—Michael-er-Asar
 7 55 Sahitya Sanskriti—a literary and cultural programme
 8 45 Chitramala—songs from regional language films
 9 15 *Aur Bhi Gham Hain Zamane Main*—a serial play by Reoti Sharan Sharma
17 May
 6 34 Harekarakamba
 7 00 Garba—a play in Bengali
 8 00 Health hints
 8 45 Expedition to the Animal Kingdom (12)—In the Jungle of the Lion King
 9 15 Jagriti—A TV film on the evils of dowry
18 May
 6 34 Pallikatha—a programme for rural areas
 7 00 English film serial
 7 40 Darshaker Darbara
 8 00 Chitrahari
 8 45 The Lucy show
 9 15 Light music
 9 25 Call of the Bugle—A film on the life of army cadets
19 May
 6 34 Industrial programme—a programme on child labour
 6 50 Ghare Baire



7 10 Ektu Bhebe Dekhun—Parliament review A photo feature on civic sense
 7 15 A programme on national integration
 7 40 Chitramala—film songs in Bengali
 8 45 An evening with Vijayanti Maiz
 9 10 Handicrafts of India—A programme based on a handicraft exhibition in Bombay
 9 25 Training for Athletics—(11) The Discus Throw
20 May
 6 34 *Chanchal ka Sapna*—a children's film in Hindi
 7 40 Sports Round Up
 8 10 Rabindrasangeet by Tanmoy Chatterjee
 8 45 Come Hell or High Water—A programme describing the lifestyle of the fisherfolk of Kerala
 9 15 The national programme of music and dance—vocal recital by Prasun Kumar Banerjee
21 May
 5 19 Folk song by Bishnupad Das
 5 30 *Asadharan*—a feature film in Bengali
 8 10 Tarunder Janyee—a youth programme in Bengali
 8 45 Light music (Gujarati)
 9 00 The Sea Hawks—A programme on naval aviation
 9 15 Baton Filmon Ki—a film appreciation programme

DHAKA

5 55 *Worzel Gummidge*
 7 10 Nazrulgeeti
 9 35 Hart to Hart
 Second Channel
 6 02 Sports Magazine
 7 05 A Town Like Alice/Time-

less Land
 8 25 Documentary film show
 16 May
 6 40 Get Smart Different Strokes
 7 30 Amar Desh programme based on the problems of working people
 9 35 Charlie's Angels
 Second Channel
 6 02 Coronet (cartoon)
 7 05 Kojak
 8 25 Electric Company
17 May
 5 55 Fang Face Woody Woodpecker (cartoon)
 6 40 Best of the West
 10 25 Trapper John MD
 Second Channel
 6 02 Space Angel
 7 05 Film show on viewers request
 8 25 Sur Lohori
18 May
 5 50 Mighty Man and Yukk (cartoon) and Daisy Daisy
 6 45 Sapphire and Steel
 7 10 Ebari Obari General knowledge competition
 9 35 The Fall Guy/The Man From Atlantis
 Second Channel
 6 02 Thunder
 6 25 Sports programme
 8 25 Here Is Lucy
19 May
 5 55 Sesame Street
 8 30 Yes Minister/Classics Dark and Dangerous
 9 35 Drama of the week
 10 40 Musical show
 Second Channel
 6 25 Phoenix Five
 7 20 Chips
20 May
 5 30 Spider Man/Fang Face
 6 15 Waltons
 7 30 Bewitched
 9 40 Friday night cinema/Ben-

gal feature film
 Second Channel
 6 30 Gilgan's Island
 6 55 Musical show
 8 25 You Asked For It
21 May
 9 35 am Hans Christian Andersen (cartoon)
 10 35 You Asked For It
 12 00 noon The Powers Of Matthew Star
 12 50pm Sports programme
 5 30 Rumjhum
 6 45 Little House On The Prairie
 10 25 Dallas
 Second Channel
 6 02 That Girl
 7 28 Alfred Hitchcock presents
 8 25 MASH
Friday night cinema:
THE LEGEND OF WALKS FAR WOMAN
 Walks far Woman, a young Blackfoot tribes woman, avenges her husband's murder by killing the Indian responsible, but is then forced to escape into the countryside where she wanders for food and shelter.

RECORDS

FOREIGN

The top ten US pop singles as dated by Cashbox magazine with last week's positions in brackets

- 1 (3) Beat It—Michael Jackson (Epic)
- 2 (2) Come on Eileen—Dexy's Midnight Runners (Mercury—Polygram)
- 3 (1) Mr Roboto—Styx (A & M)
- 4 (8) Let's Dance—David Bowie (EMI-Africa)
- 5 (6) Der Kommissar—After the Fire (Epic)
- 6 (5) Jeopardy—The Greg Kihn Band (Beserkley-Electra)
- 7 (9) She Blinded Me with Science—Thomas Dolby (Capitol)
- 8 (14) Billie Jean—Michael Jackson (Epic)
- 9 (15) Even Now—Bob Seger and the Silver Bullet Band (Capitol)
- 10 (7) One on One—Daryl Hall and John Oates (RCA)

The Beat Of Philadelphia International Records: (CBS)
 At best, this music is suited for the FM wavelength racket in the USA and, at worst, it is likely to be mistaken for the bland *musak* in hotel lobbies and airport lounges
 Of course, The Three Degrees and their evergreen hit, *When Will I See You Again*,

lighten the burden on the listeners' ears to a considerable extent—the light chorus and the undeniably talented scoring of the music will see this track into posterity and future generations of music buffs will have no hesitation in recognising the germinal contribution of *The Three Degrees*.

Also keep a lookout for Lou Rawls *You'll Never Find Another Love Like Mine*. His macho gruffness sets the spine tingling and evokes memories of Barry White. Rawls, however, has a certain flexibility that White doesn't and his lyrics have that much more depth.

THE ARTS

15—21 May: daily 12 noon—8 pm

An exhibition of some of the sculptures of the famous French sculptor Auguste Rodin.

At Birla Academy of Art and Culture (108-109 Southern Avenue 467843)

SPECIAL EVENTS

15 and 21 May 6.30 pm
Shouvanik enacts Samresh Basu's hilarious play *Abasheyshey*. It has been dramatised by Ashit Ghosh and directed by Kashinath Halder.

At Mukta Anjan Rangalaya (123, S P Mukherjee Road, 465277)



Grace and poise are the hallmarks of the dances in 'Rupantari'

15 May, 6.30 pm

Rangakarmee presents *Maxim Gorky's* Hindi translation of *Mother* under the direction of M K Raina.

At Kalamandir (48 Shakespeare Sarani, 449086)

15—21 May: 6.30 pm (daily)
15 May

Mangalik presents *Rupantari* conducted by Dr Bhaskar Basu. Music direction is by Aditi Sengupta while the dances are under the direction

of Ashit Chattopadhyaya. Participants include Dwijen Mukhopadhyaya, Aditi Sengupta, Ashit Chattopadhyaya, Alakananda Ray, Sriparna Mukhopadhyaya, Nirmal Burman and others.

16 May
A programme of Rabindra-sangeet

17 May
Tagore's dance drama *Shyama* staged by Nrityakala with leading artists Balkrishna Menon and Eva Chakraborty in dance and Dwijen Mukha-

padhyaya and Purba Dam in vocals

18 May
Tagore's famous play *Bisharjan* enacted by Theatre Centre. The cast includes Tarun Ray, Debraj Ray, Dipanwita Ray, Anuradha Ray and others.

19 May
Songs from Tagore's dramas and dance dramas

20 May
Upama presents *Chirakumar Sabha* with Bikash Ray, Premangshu Basu, Sambhu Mukhopadhyaya, Sumitra Ray and others.

21 May
Tagore's dance drama *Chitrangada* staged by Manipuri Nartanalaya with Darshana Jhaveri, Kalabati Devi and Shantibala Devi.

At Rabindra Sadan (Cathedral Road, 449937)

20 May: 7 pm

Golemale Andhakare, a Bengali comedy written and directed by Subir Mitra is being presented by On Stage.

At Jogesh Mime Academy (S P Mukherjee Road, 460746)

20 and 21 May 7 pm.

Kamla, written by Tendulkar after the expose by the *Indian Express* of the trade in human flesh in Madhya Pradesh, is presented in Hindi by Anamika.

The play is directed by Swaran Chaudhry and the cast includes Yama Saraf, Vinita Pillin and Ashok Lath.

At Kala Mandir (B), (Shakespeare Sarani, 449086)



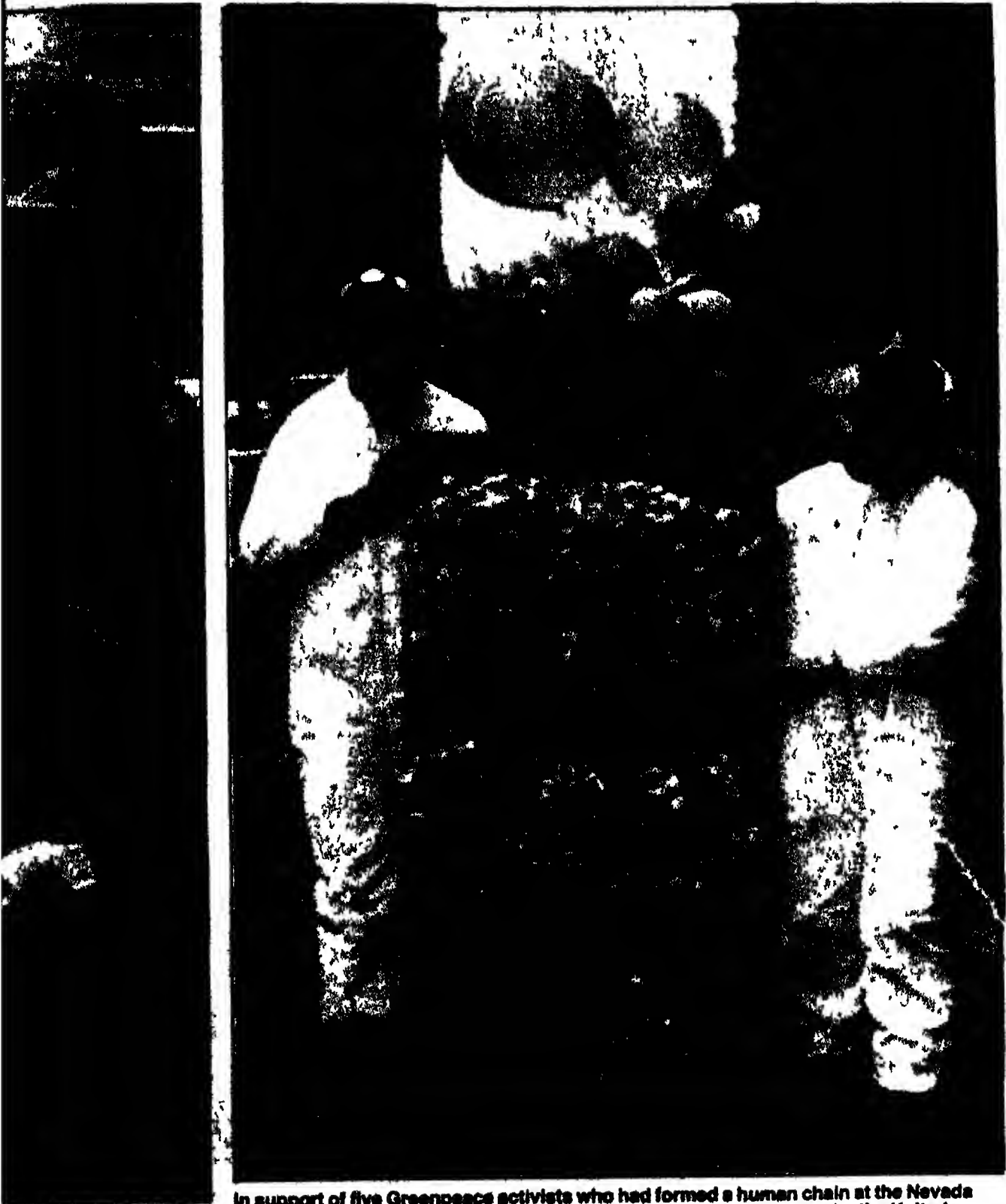
A scene from 'Maa'

RAINBOW / World in Colour



The United States marines mingled with rescue workers as they sifted through the carnage after a huge bomb was exploded near the United States Embassy building. The bomb of wrath was exploded in West Beirut on 18 April. It killed at least 50 persons and caused serious injuries to many others, some of them having been trapped under the rubble of the collapsed building.

Photographs: AP



In support of five Greenpeace activists who had formed a human chain at the Nevada test site to protest against the continued testing of nuclear weapons by the United States and the United Kingdom, a demonstration was held on 19 April. Spring daffodils were clustered together to form the shape of an H-bomb mushroom and were paraded by two masked Greenpeace men near the ministry of defence building in London.

MARKINGS

Hand Cuffed

IT was an unusual scene to see officials of the detective department, Calcutta police, including an assistant commissioner crowding around in the room of the anti-snatching squad at Lal Bezar. An astrologer had been arrested on the charge of



teking away gold ornaments from a lendly of Bhowanipore area in south Calcutta worth Rs 10,000 sometime in July last year.

The handsome 60 years old astrologer, Mr Durga Des Bhattacharya, looked like a philosopher while predicting to police officials their future. He hardly appeared to be an accused person; rather he looked like a guest surrounded by officials. An official became jubilant when he was told that he would become the deputy commissioner of the detective department in future, while another was depressed when he was told that he would not get any promotion for another four years.

The astrologer, who has now been released on bail, has reportedly invited police officials to his ashram in the Jorabegen area in north Calcutta.

Oh, Boy!

IT is not only little boys who love to play with new toys. Even aged ministers of government suffer from the same malady if one is to go by the excitement which raced through Writers Buildings a few days ago when a Maruti car made its first appearance there.

The minister for public works, Mr Jatin Chekreborty, was in specially high spirits as after some intense lobbying he won the right to have the first drive in the car. The secretary of his department, Mr S.M. Murshed, however, was more clever for he managed to instal himself as the driver of the vehicle.

After Mr Chekreborty was taken for a 'ride', literally chortling with glee, it was the chief minister's turn. He was driven around the meidan by Mr Murshed. Next in line was the chief secre-



ary, Mr S.V. Krishnen who, though happy with the drive, did not seem enthusiastic about actually purchasing the car.

Mr Jatin Chekreborty was excited enough to summon newsmen. When one newsmen queried whether it was politic for a minister of this government to so obviously appreciate what was basically a legacy of Sanjay Gandhi, Mr Chekreborty just shrugged and grinned even more widely.

Making up for Lost Time

DELAY the arrival of the Doordarshan team and a hitherto minister without much time, changes into one with all the time in the world. Not long ago, the minister for jails and social welfare graced a function in the 24 Parganas district organised by a bank wherein local artisans were to be given aid. The function, which was to be covered by the Press and AIR, was also going to be telecast by Doordarshan Kendra as a 30-second news item.

However, halfway along the three and a half hours journey, the car in which the Doordarshan team was being transported, broke down. The absence of a

jack to change the car tyre delayed them even further.

Meanwhile, the minister readily allowed himself to be persuaded by the organisers of the function.

Illustrations: Debasish Deb



to delay the proceedings which were to begin with his speech to the gathering, till the men from TV arrived. Even so, after an hour had elapsed, and there was no sign of the cameras, the minister res-

igned himself to pontificating in the absence of the television crew.

Five minutes after he had started his speech, the TV crew arrived amidst a swirl of dust. Upon seeing them, the minister leaped into a grin and broke off his address in mid-sentence. "I will now sit down for about five minutes," he said, "and will only resume my speech after the people from TV have set up their equipment." With this brief announcement, the minister (who was running a tight schedule that day) relaxed in his chair, 'all-the-time-in-the-world' writ large across his countenance.

Inner Eye

NEXT SEVEN DAYS FROM MAY 15 TO MAY 21

ARIES
March 21—April 20
Endeavour to overcome fits of depression now assailing you. Tone up the nerves, and seek the company of cheerful people. The clouds will pass. Your reasoning powers and keen perceptions should enable you to successfully circumvent evil machinations.

T AURUS
April 21—May 22
You are advised to employ utmost care and discretion in your dealings with the opposite sex otherwise there is likelihood of financial loss and unhappiness. New friendships and fresh interests bring happiness.

G EMINI
May 23—June 21
Your week will be intensely active and fruitful. Success crowns all your efforts, whether financial, personal or social. During the latter part of the week neither speculate, court nor seek new friendships. Choose friends carefully. Make no erratic changes.

C ANCER
June 22—July 22
This week exceptionally good fortune will come your way, those in authority proving most helpful. Expedite all business, particularly relating to law, property, inheritance and the government. Watch over your health and the health of elders in your family.

L EO
July 23—Aug 22
Seize and exploit all opportunities for advancement and financial success which will present themselves this week. Love, domestic and social affairs are under a cloud calling for vigilance and circumspection. Concentrate on intellectual expansion. Look after your health.

V IRGO
Aug 23—Sept 22
Do not spoil your happiness by immoderation and doubtful love affairs. Business is better signified this week than social and domestic activities. A woman will greatly add to your success. Tone up the nerves, and avoid overstrain.

L IBRA
Sept 23—Oct 22
A week of average success is promised you, specially if extravagance and legal matters are avoided. Neither speculate, lend, borrow nor stand guarantor. This week is unfavourable for auspicious talks and making major changes in business. Take care of your health.

S CORPIO
Oct 23—Nov 21
This week elders' retard progress and cause concern, young associates the reverse. A female relative may occasion anxiety, but secret help will be vouchsafed you. An unexpected journey will be followed by financial benefits and happier conditions.

S AGITTARIUS
Nov 22—Dec 22
Stellar portents are excellent favouring successful business activities, inheritance and unexpected advantages. But conserve some of your gains. Activities on your domestic front will be fruitful. Children bring happiness. An important voyage is also indicated.

C APRICORN
Dec 23—Jan 20
Your week will be fortunate on the whole, womenfolk contributing to your happiness. There is also promise of increased finance, recognition, the goodwill of those in authority, beneficial changes and improved health.

A QUARIUS
Jan 21—Feb 20
A difficult and trying week ahead calling for utmost caution in all things. Accidents and illness threaten you and your family. You are liable to disappointment in family affairs, love and social matters. Beware of quarrels and erratic decisions and conduct.

P ISCES
Feb 21—Mar 20
This week is not auspicious for you. Unexpected reverses and unpleasant changes will be your due. Endeavour to avoid arousing the hostility of those in authority and your spouse. Violent quarrels being pre-figured. Beware of deception practised or endured.

BIRTHDAYS

May 15

You will be apprehensive of your future welfare and those of your loved ones. Although some domestic sadness or disappointment threatens to take place, unexpected good fortune eventuates in the end. The year ends well. Travel and make changes if desired.

May 16

Your anniversary promises increased and successful activities, unexpected benefits and hindrances, but eventual gain through elderly persons. Children make a headway. Your health improves. Intellectual expansion is also likely to take place. Womenfolk contribute to your happiness.

May 17

Yours is a auspicious birthday in the calendar. An active, and on the whole successful and happy year is envisaged, although some delay in the execution of your plans is likely. An elderly female may occasion anxiety. Be watchful of those in authority.

May 18

A week of mixed fortunes is portended. Beware of losing your gains through gambling or speculative sources, law and extravagance. This is a period in your life when utmost caution in everything is required. Do not fritter your money on hazardous speculations.

May 19

Your year is affected by both favourable and unfavourable vibrations. An unexpected upheaval or journey will be followed by financial benefits and happier conditions. Endeavour to avoid making hasty decisions and changes.

May 20

Many chances for success and happiness present themselves, which you should seize and exploit to the full. Your financial position greatly improves, inheritance being likely, but be prepared for obstacles and delays during August-September.

May 21

Your year opens bright and full of promise. Love, domestic and social matters are marred later by threatened ill-health or annoyance through elders. Auspicious expenditures are also foreseen in the family.

M. B. RAMAN


SUGGESTIONS

LUCKY NUMBER AND COLOURS


DAY	SUGGESTION	DATE	NUMBER	COLOR
SUNDAY	AUSPICIOUS TALKS	MAY 15	7	BLACK
MONDAY	BUSINESS AFFAIRS	MAY 16	9	BLUE
TUESDAY	SHOPPING	MAY 17	4	GREEN
WEDNESDAY	CORRESPONDENCE	MAY 18	3	RED
THURSDAY	MEDITATION	MAY 19	1	YELLOW
FRIDAY	SPORTS	MAY 20	2	WHITE
SATURDAY	ENTERTAINMENT	MAY 21	2	GREY

WONDERLAND


11 Across



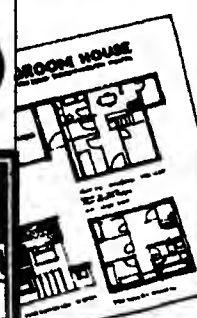
Picture Word




1 Down




2 Down



10 Down




9 Down




3 Down


Greek Letter




6 Across




8 Down



4 Across




4 Down



7 Across

43 + 38 =

5 Down



Picture Word

	O		R		
R	E	V	O	L	V
O	A	A	T		
E	O	L	O	N	N
K					T
E			H		
T	O	O	A	O	
H	O	Y	M	A	E
T	B	S			

SOLUTIONS
Across:
 4 Revolver 6 Colonnade 7 Eight-one
 11 Haymaker
Down: 1 Oval 2 Plan
 3 Zeta 4 Rocket 5 Meteor 8 Goat 9 Tomb 10 Oaks

A correction

In our issue dated 1 May the Picture Word puzzle did not match the solutions given. The correct answers should have been:—

SOLUTIONS
Across:
 1 Match 5 Eider 6 Field 8 Guinea-pig 9 Ounce 10 Sting 11 Spear
Down:
 2 Tie-pin 3 Hedgehogs 4 Prong 7 Sponge 8 Goose

The error is regretted.

Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6, Prafulla Sarkar Street, Calcutta—700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

●**Magazine:** I have magazines of various countries which I would like to exchange for an annual subscription of THE TELE-

GRAPH. Contact Ujjwal Man Shakya.

●**Camera:** I would like a camera (Hotshot or a similar pocket camera) in good working condition for which I can offer 410 international stamps with the albums worth around Rs 325/-. Interested persons can contact Himadri Roy.

●**Stamps:** I am willing to offer Indian stamps in exchange of foreign stamps. Write to Madhuri Sarkar.

●**Advertisements:** I am willing to offer India Today in exchange of some

colourful foreign trade advertisements. Interested persons reply to Jasveer Sing.

●**Penfriends:** Persons interested in making penpals in different countries could write to Jagannath Banerjee. In exchange he would like photographs of Fidel Castro Ruz of Cuba and other prominent leaders of various countries.

●**Periodicals:** Wanted back issues of British periodicals and newspapers in exchange for old issues of India Today or Reader's Digest. Rajesh

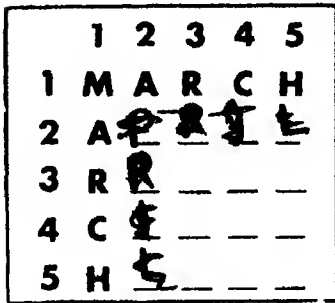
Khator.

●**Books:** Wanted Hardy Boys' books (hard cover) numbers—2, 14, 25, 29, 42 or 52. Willing to exchange with any other book. Reply to Aditya Chakravarty.

●**Books:** Wanted very urgently the following books:—Emma—Jane Austen, Middlemarch—George Eliot, Jude the Obscure—Thomas Hardy, The Rainbow—D.H. Lawrence. I am willing to give some light or heavy fiction, biographies, all in very good condition. Reply to Mala Chaudhuri.

Junior Whirl

-by Hal Kaufman



WORD SQUARE WITSTESTER

MARCH — the key word in this word square — is already inserted. You are asked to find the other four words, which correspond to the definitions below.

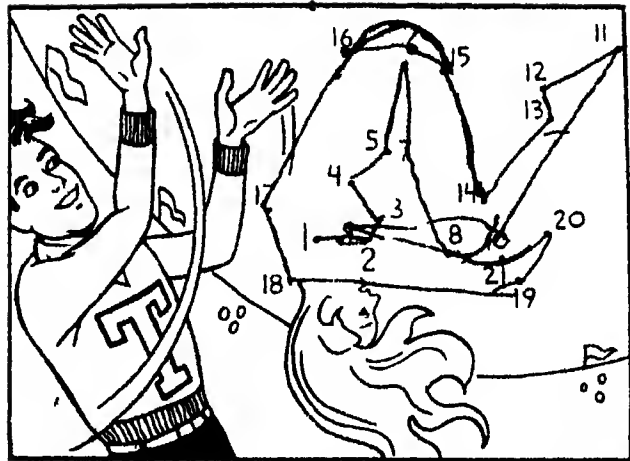
1. Month famous for lions and lambs.
2. What an athlete must be to make quick moves.
3. Become mature.
4. Transparent.
5. The Fonz' real first name.

Remember, word squares read the same both across and down.

●Your Move! Form a cross with six coins—three across one above centre and two below centre. Now if you can move just one coin so there are four coins across and four down. How is it done?

Simply place the bottom coin atop middle coin of the three across.

Answers: 1 March 2 Agile 3 Ripen 4 Clear 5 Henry



CHEERS HOW! What can you draw to complete the cheerleading scene above. To find out, add lines 1, 2, 3, etc.

● Double Dupe! If a two scoop ice cream cone costs \$90 and the ice cream costs \$70 more than the cone, how much is the cone alone?

The cone costs ten cents.



HOCUS-FOCUS



CAN YOU TRUST YOUR EYES? There are at least six differences in drawing details between top and bottom panels. How quickly can you find them? Check answers with those below.

Differences: 1 Point sharpener is missing 2 Head is tilted 3 Arm moved 4 Wheelchair is missing 5 Head is tilted 6 Arm moved



CAST PARTY! Add the following colors neatly to the fireside scene above: 1—Red 2—Lt blue 3—Yellow 4 Lt brown 5—Flesh tones 6—Dk Green 7—Dk brown 8 Dk gray 9 Maroon

SPELLBINDER

SCORE 10 points for using all the letters in the word below to form two complete words.

LEATHERY

THEN score 2 points each for all words of four letters or more found among the letters.

Try to score at least 50 points.

Possible anagram: They eat.

QUIZ / Neil O'Brien




Prashun Dutt reviews the Dalhousie Institute Invitation Quiz, the second event on the AQUO Grand Prix Circuit: "Perhaps the most organised event of its kind in

the world, open level quizzing in Calcutta is not merely an intellectually enjoyable sport, it is an ethos. It postulates a complex pot-pourri of knowledge and culture, facts and figures, of the relevant and the recondite, of music and myth, hope and effort. The binding factor lies in the 'spirit of participation,' which it evokes—a spirit which has been created primarily through the selfless efforts of a few dedicated quiz personalities who have enriched this sport with the varied flavours accruing out of their own distinctive characters... none as much as Neil O'Brien, the father of Calcutta quizzing.

"Consider this question as a case study. In 1975, a Quiz Master would ask: 'What was the Flying Dutchman?' (a ghost ship) or, in 1977, about its usual whereabouts (the Cape of Good Hope). Today, Calcutta quizzing has reached a stage where the Quiz Master asks: 'What was the name of the Captain of the Flying Dutchman?' and is confidently answered: 'Captain Vanderdecken.' Impressive indeed!

"For a person pushing 50, Mr O'Brien retains a positively fresh attitude towards life, language and literature. Interesting words and ter-

minology which have recently come into the English language, avant-garde as well as standard literature and art, local juvenile slang, comics and much more—all feature regularly in his quizzing repertoire. In view of the 'hero-worship' syndrome, one notes a question like necromaniac (a person obsessed with a dead entertainer).



11th Question: On the railways, what is a frog?
Surva Kanti Basu,
Raja Basanta Roy
Road, Calcutta-29
Ans: A grooved piece of iron where tracks cross so that trains can change tracks.

"The eight finalists were (in order of seating) Octette, Quizaroos, Argus 'A', Motley Crew, Octave, Cream, D'I'A' and Inmaniacs. The first half ended with one point separating each of the first six teams. The second half seemed to progress on three levels, with D'I'A' and Motley Crew racing away, followed by Octave, Inmaniacs, Cream and Quizaroos in a cluster vying for third position.

"Octave gave its best performance since the 1976 Eddie Hyde, largely due to the reassuring presence of Francis Groser, while Inmaniacs made a grand effort in the second half to come third. Performing better at every quiz, Quizaroos, I feel, is the team to watch. It reminds me of my own enthusiastic salad days when we established the St Xavier's College team in Calcutta quizzing. If it faded away slightly towards the

end, it was largely due to inexperience, and the team members could perhaps do well to 'chat up' some of the seniors and glean some advice.

"Though without Neil, D'I'A' held their own (31 points) to retain the trophy. But one felt they had enjoyed a streak of luck, for the evening's dominating presence was Motley Crew who answered some real snorters. *Shabash!* It is perhaps a tribute that the two-point difference would have been erased by the team, but for the fact that it received the evening's best and most difficult question in the music round—the historic occasion for which Havah Nagilah was composed (Allenby's capture of Jerusalem in 1917). However, they also missed their penultimate direct question, which they confessed they did know but could not recall: 'Why Aristocles came to be called Plato?'

"Inter-alia, a comparatively older DI team surprised us with its 'up-to-dateness' in, among others, comics by answering that Clark Kent (Superman) had switched jobs from *The Daily Planet* to W.G.B. Television.

"With the quiz over, as the old regulars sat to take their customary turns in 'pushing the boat out' (also asked in the quiz)—standing a round of drinks—one missed the lively presence of the silver-haired gentleman who had donated the D.I. Quiz trophy. I wonder how many of us realise Ol' Man Cowper's invaluable contribution in fostering this intellectual sport at the Dalhousie Institute. Could we send a card to Middlesex saying "Thank You?"

QUESTIONS (from the D.I. Quiz)

1. The invention of which device enabled ladies to drive?
2. Why is astroturf so named?
3. The philosopher Plato's real name was Aristocles. Why was he called 'Plato'?
4. If you were 'doing a wheelie' what would you be doing?
5. Distinguish between the dream factory and the dream machine.
6. The title *Fiddler on the Roof* was drawn from one of the favourite images of which painter?
7. In Calcutta the *Jadu Ghar* is the Indian Museum. What was it in other parts of British India?
8. What is cephalocide?
9. In which sport could there be a 'shootout'?
10. If a person moved from the Green Seats to the Red Seats what would he have done?

ANSWERS

1. The self-starter.
2. From the Astrodome, the indoor baseball park in Houston, Texas, where this surface was first used.
3. It means 'broad-shouldered', which is what he probably was.
4. Travelling a short distance on a bicycle or motorbike with the front wheel off the ground.
5. The first is the motion picture industry; the other, the television industry.
6. Marc Chagall whose paintings are illustrative of Russian-Jewish folklore.
7. The Masonic Lodge.
8. Murder of intellectuals as a group.
9. Soccer (US). The five-pedals in the tie-breaker.
10. Moved from the House of Commons to the push rod seats of the House of Lords.

EATING OUT / J's Shop

HOMEGROWN LUNCHES, TEATIME ARABESQUES

No other metropolis has anything akin to this kind of eating place



Enjoying a meal that is just like mother's cooking

TWO ingredients— lashings of leisure and the penchant for food per se (the devouring and discussion of it), make up the local inclination to teatime eating. The tea and adda part of it happen quite easily, wherever there are places to sit, people to conglomerate and ideas kneaded in with gossip to be banded around. And if, in addition, the setting is homely, and the snacks wholesome, as in J's shop on Rashbehari Avenue, then of course, the gains for customer and proprietor alike can be considerable.

No other metropolis, on the face of it, at least, has anything akin to this kind of *jalkhabar* joint. Nowhere but in Calcutta, and hardly anyone but the local Bengali population will appreciate the need and the joy of high tea at sunset hour, with dinner thoughts relegated to any

time after ten pm. And so, as you stroll down a Rashbehari Avenue pavement, either at noontime, or in the paling evening hours, you can be drawn to a courtyard with a few scattered low tables and chairs, where if you didn't know it was a food place, you would think the family were having their evening get-together.

As it happens, the people who run it (J being Jharna Bose, the owner) and her husband who live there have carved out a homely niche in two converted garages and the courtyard in front to run a food place. It serves not only lunchtime meals and teatime snacks, but is a joint where you can order food for engagements and weddings and birthdays and sundry parties, or when the cook is absconding, bring home food just like mother's cooking.

On a sultry, steaming

afternoon, if you are in-between shopping and need the kind of sustenance which will not give rise to indigestion pangs, try a midday meal of rice, dal, a fried item, a vegetable preparation and chutney for Rs. 4. If fish is your fortifier, then a couple of rupees extra are charged for the lightest of jhols (I had occasion to taste some delicious *pabda*, fresh and not overcooked) or Rs. 8 for a meat curry along with all the other vegetables, dal, and chutney. A chicken preparation as part of this lunch platter is Rs. 9.

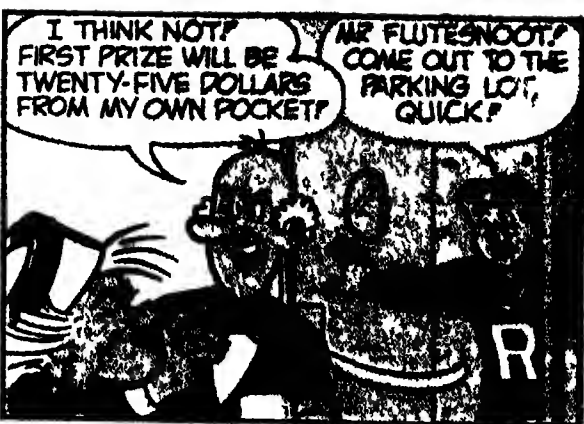
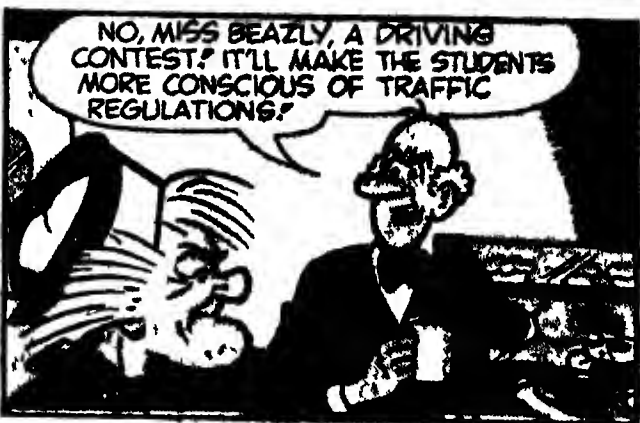
On to teatime. And the crackling oil spews forth curled-up edged fish *kachuris* (Rs. 1.50), 70 paise *radhaballavis* with free *aloo dam* (just one piece of potato, though), *kachuri* made with peas at Rs. 1.20, fried *bhetki* for Rs. 2.50, fish rolls at Rs. 3, fish chops for Rs. 1.20, minced meat *singaras*—

Rs. 1.50, *shammi kababs* at Rs. 1.75 and for the hungrier, a plate of curried meat at Rs. 4 with *parathas* to complement it at 60 paise each.

But what sets this establishment apart from others is its range of very traditional, very acquired taste type of sweets, which no normal confectioner can offer. It is actually possible to pick up, seasonally, *gokul pithey* and *patishapta*, with their *kheer* and coconut fillings into a pancake form, the coconuty *chandrapuli*, *rashbhara* and *jibey gaja*—the price range being from 45 to 70 paise each, all of them distinctly fashioned and flavoured and meant mainly for those in the know of the textures to expect of such sweets.

A cosy place to be dulcified domestically.

Rita Bhimani



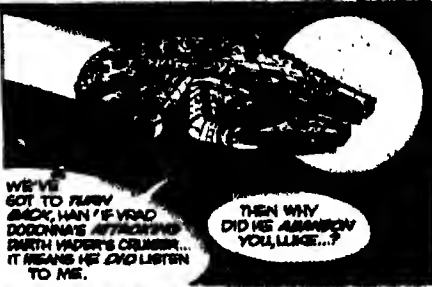
STAR WARS

WRITTEN BY: ARON EGGERS DRAWN BY: AL WILLIAMS



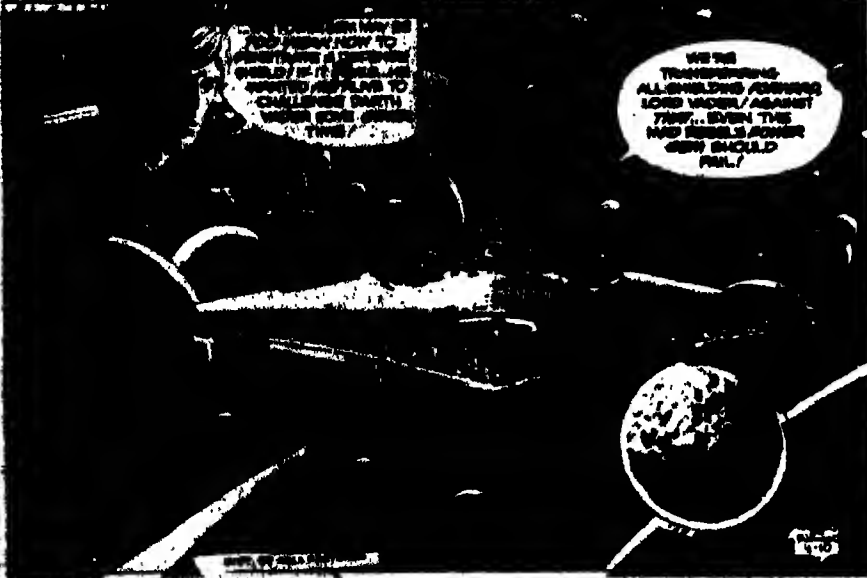
STAR WARS
SERIES PROOF

DARTH
VADER



WE'VE GOT TO FLY!
SUCK, HAN! I'VE READ
DODDNER'S AFFIDAVIT
DARTH VADER'S CRIMINAL...
IT MEANS HE SHOULDN'T LISTEN
TO ME.

THEN WHY
DID HE ABANDON
YOU, LIKE...?



I DON'T KNOW HOW TO
CONTROL A DART...
SHOULD I...? I CAN'T
WALK AND FLY TO
CHALLENGE DARTH
VADER... CAN I?

WE'RE TRANSMITTING
ALL SIGNALS AGAINST
YOUR VESSEL...
THEY... EVEN THE
NAVY NEEDS POWER
NOW... SHOULD
FALL!



THE REASON ONEWAY IN THE
BLAZER YOU GAVE
IS BECAUSE I... I...
HE'D DO SOMETHIN'
GARBAGE LIKE THAT!

HE DID
IT TO SAVE
ME...

MANDRAKE

By Lee Falk



ARE WE SEEING
THINGS? WE DROVE
BY THIS FORK A
HALF HOUR AGO...

"COMPLETELY EMPTY LAND... WE SAW THEM
YELLING. 'INSANE', THEY SAID..."

GOLD
GOLD...



NOW AT THE
SAME FORK... WE
SEE A SALOON...
GOING FULL BLAST
... AND A ROAD
SIGN... WHICH
WASN'T THERE
BEFORE...

WHAT'S THAT MEAN...
POPULATION ZERO?



PARDON ME... CAN YOU TELL
ME... IS THIS THE RIGHT ROAD
TO TINY HARRISON U.?

PARDON ME, HE
SAYS. HAR HAR...

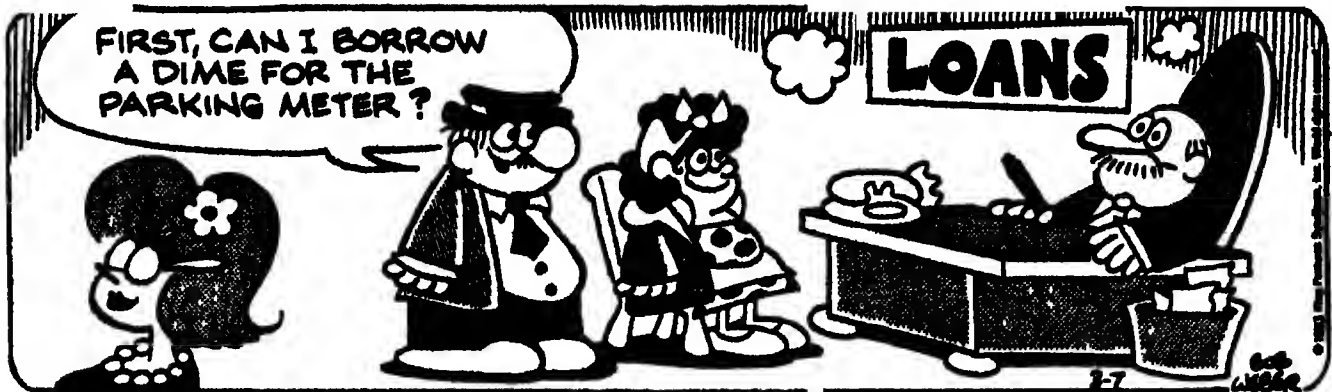


OOPS... THE
DART SLIPPED
... HAR HAR...

?!

HAR
HAR...

CONT'D



DR. KILDARE

By Ken Bald.



I TELL MR. COSMO THAT I'VE DISCOVERED THE MAN WHO MOODEL FOR 'THE PRINCE'... AND THAT FOR \$100,000 HE'LL KEEP QUIET ABOUT IT!



IF HE AGREES TO BUY YOU OFF, WE'LL KNOW THAT HE WAS IN COLLUSION WITH THE ART FORGER, EMIL MENLO.

AND IF HE REFUSES?



THEN WE KNOW HE WAS BILKED BY EMIL MENLO. WILLING TO PLAY THE PART OF A BLACK-MAILING CROOK, JIM?

IF IT EXPOSES A THIEF, WHY NOT?



YOU SAY YOU HAVE FINAL PROOF ON THE AUTHENTICITY OF 'THE PRINCE', PAT? GREAT! SURE, I'LL SEE YOU IN A HALF HOUR.



HOW DID I EVER GET IN A SPOT LIKE THIS?

YOU'RE JUST LUCKY, I GUESS.

THE LOCKHORNS



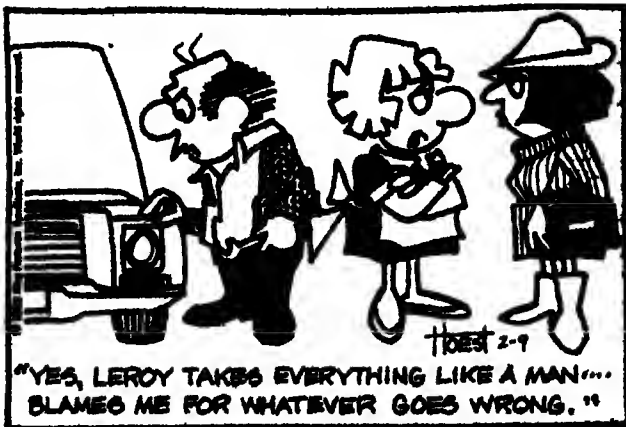
Host 2-7

"I'M JUST THANKFUL THE PHONE COMPANY DOESN'T CHARGE BY THE WORD."



Host 2-8

"OF COURSE IT SEEMS LIKE ONLY YESTERDAY. IT WAS ONLY YESTERDAY."



Host 2-9

"YES, LEROY TAKES EVERYTHING LIKE A MAN... BLAMES ME FOR WHATEVER GOES WRONG."



Host 2-10

"SURE, I'LL TELL YOU WHY I MARRIED YOU... I GOT TIRED OF HANGING AROUND WITH THE BEAUTIFUL PEOPLE."

DRESS CIRCLE



Left: In a mehfil for a hundred guests on Ballygunge Circular Road, **Satish Babbar** presented some ghazals. Babbar has to his credit a number of live performances in India and Europe and his recent triumph was TV coverage by BBC on his last tour of England. His first album, *My Love*, was released by HMV and quickly followed his second, *Guldasta*. Unlike other ghazal singers, he prefers to sing the compositions of contemporary poets rather than the great masters. As he says: "Jeeteji poochha na aake haal bimare-egham ka / Baad marneke mere woh dulhan banke aye hain."



Right: He believes that a certain amount of mental stress is necessary in order for him to be able to write poetry. He finds that stress is relieved by writing. **Devi Mitra**, a mining engineer, true to type, wins an international poetry contest through the Triton College (Illinois) All Nations Poetry Contest. Mitra teaches mining technology at Southwest Virginia Community College and has gained international recognition in mining circles for his "longwall" mining concepts. He describes his prize winning poem, *John Doe*, as an ode to a man who in spite of the problems of life has maintained a positive, optimistic attitude.

Right: From commerce to celluloid is the story of **Shashi Anand**. Calcutta-born Anand completed his graduation from the Goenka College of Commerce in 1976, but soon enough, got involved with the film society movement and worked with Chitrabani. Later, he did a diploma course at the FTII, Pune and during that period worked on four important films either as assistant director or cameraman: *An August Requiem*, *Akriet*, *Chaalchitra* and *Aakaler Sandhane*. Anand has just won the Grand Prix from West Germany for his diploma short, *Man Versus Man*, based on the rickshaw pullers of Calcutta.

Jayanta Chowdhury



Nirraji Ghosh

Above: A man who has become the cynosure of all eyes is **Utpalendu Chakraborty**, the maker of *Chokh*. After tucking several awards under his belt for this film, Chakraborty has now landed the National Award for the best feature film this year.

Right: **Subrata Majumdar** says he isn't a big wheel, but five days ago, he took out his bicycle to wheel it around on an all-India educational tour on behalf of South Anandram Jaipuria College, Calcutta. He will go to Jammu and Kashmir first and end at Kanyakumari whence he will return to Calcutta. The sim behind the tour is to visit all the historical places of the country and to inspire other youths to do the same.

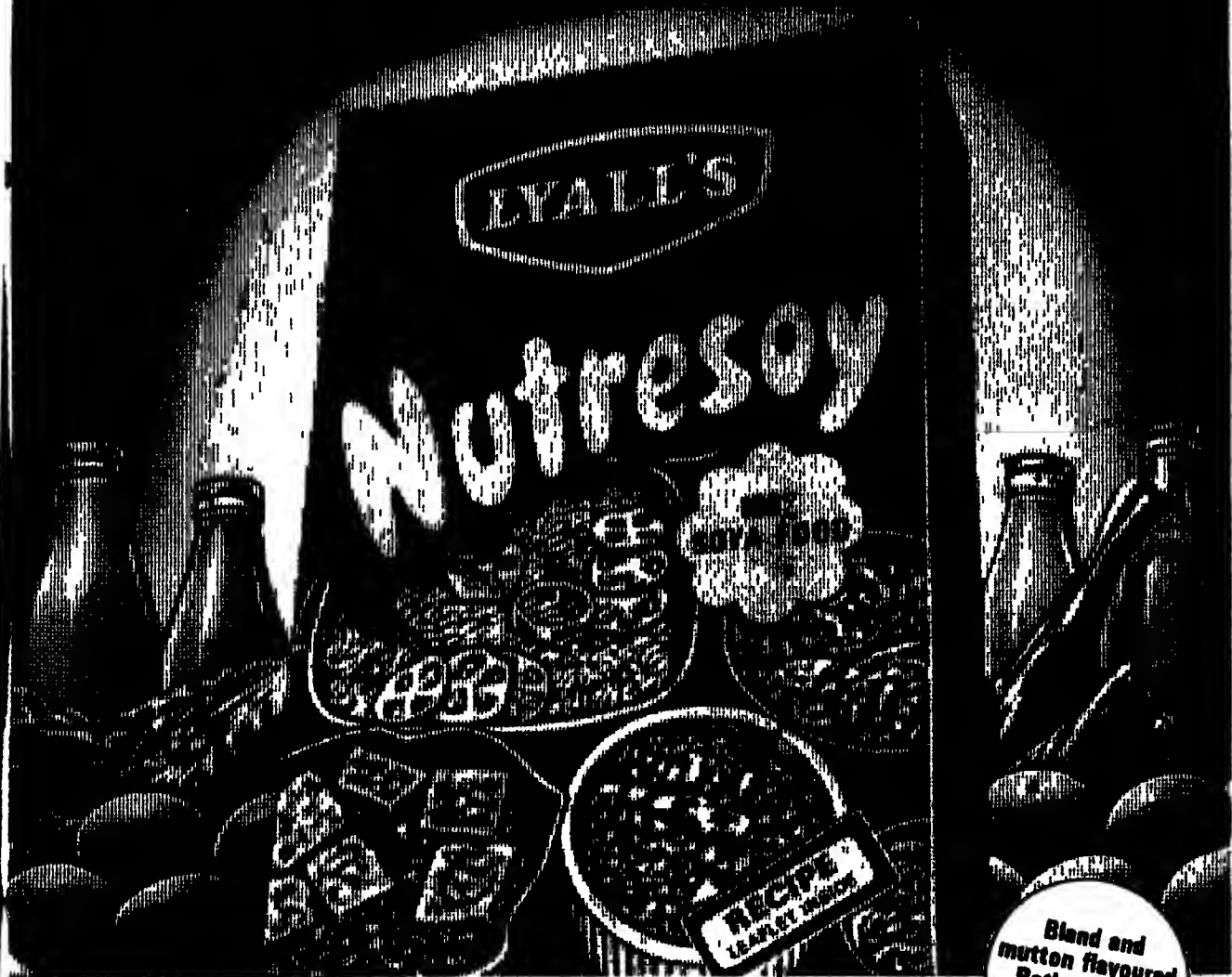


CALCUTTA / Priya Ranjan Hati



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sujata

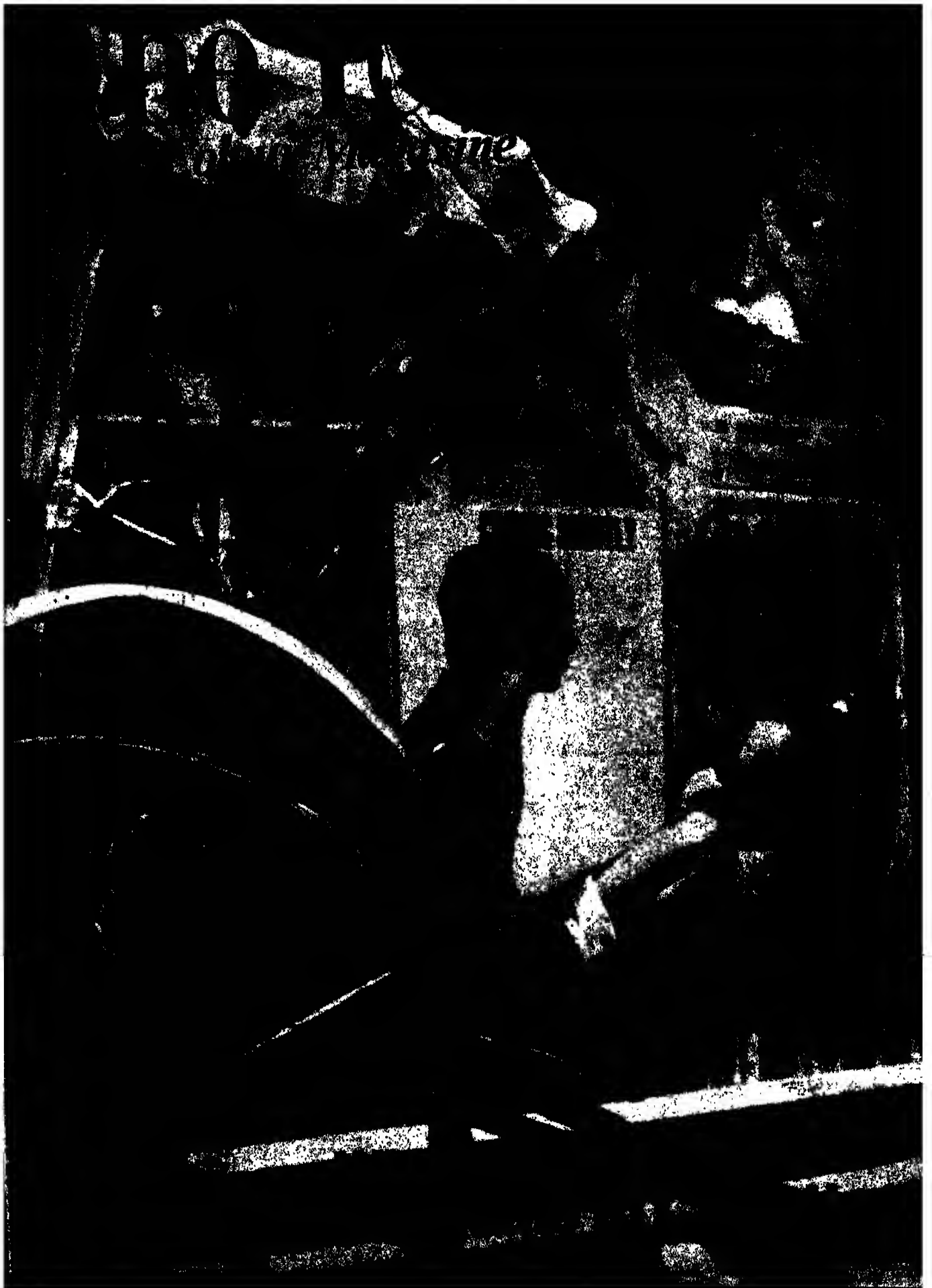
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Post Mortem Bengali Food

Your Eating Out page on Sidheswari Ashram left me wondering whether the writeup was to encourage or discourage the "non-Bengali" from eating Bengali food. Being a "non-Bengali," I find it presumptuous on the part of Rita Bhimani to happily comment that a non-Bengali cannot appreciate Bengali food. As a lover of Bengali food and a dedicated eater I have to say that all food has to be eaten with not just a "full stomach" but a "full palate."

Surprising as it may seem, there are other regions in India where food is served course by course varying in texture, consistency and taste where the sweet does not necessarily form the "climactic end" but an interesting appetiser. To discuss the whole human race save the Bengalis as of the kind used to "ladling curry on curry" smacks of ignorance. Speak for yourself, mate.

As a not very informed eater of Bengali food, I have a distinct impression that shukto to start with, and doi-mishi to end with, is middle class Calcutta food. And Calcutta is just one big city in the state of Bengal.

And being a non-Calcuttan, could somebody please tell me where Sidheswari Ashram is so that I could try their cuisine?

Suhasin Mulay,
Camp, Calcutta

Real Picture

In pre-World War II times we used to get news of Japan in India only when there were any volcanic eruptions or any other natural tragedies. Similarly, in the post-independence period Calcutta finds place in the dailies of other states only when there is anything bad to report. In this context it

is a great relief for poor Calcutta that for the first time since Independence attention of the Indian public is being drawn to the real picture of this one-time great city.

The present generation of Indians seem to be ignorant of the glorious history of Calcutta; some of the older generation who are knowledgeable are trying to forget it; yet another group is engaged in spreading wrong ideas about Calcutta.

In this context you deserve wholehearted support and congratulations from the Bengali nation particularly for your determined efforts to wake up the moribund people of West Bengal to rise to the occasion.
Pronobesh Dasgupta,
Lucknow

Posthumous

In 7 Days (8 May), under the 'Theatre' heading, it was stated that *Jai Maa Kali* Boarding is now running at Rangmahal under the direction of Bhanu Banerjee and starring himself.

Alas! Bhanu Banerjee passed away many weeks ago.
Ashim Kumar Sarkar,
Calcutta

The error is regretted.—
Editor

Justified

Congratulations to Anashua Ghosh for her piece, 'Taking Kathak Abroad' (24 Apr). I personally feel that Chitresh Das has enough justification for teaching dances of Indian origin in America.
Arup K. Maitra,
Karimpur (Nadia)

For Free

When one Sunday, our newspaperman gave us THE TELEGRAPH as a substitute for the English daily we were buying for the last 25 years, we were very angry. But the sight of the maga-

zine cooled us a little. It was love at first sight. And now we have switched to THE TELEGRAPH.

The Quiz page is highly informative. The Barter Bank has helped us a lot. And your printing is really superb. What more can one ask for free?
Ranján Sinha,
Calcutta

Oscars

Heartiest congratulations for your 24 April issue for the eye-catching pictures of the Oscar winners. It is difficult to differentiate between Ben Kingsley and Mahatma Gandhi.
Tapas K. Das,
Dibrugarh (Assam)

Exaggeration

The article on Ashapura Devi (1 May) is very well written. Incidentally, she is my paternal grandmother and I would like to point out certain factual mistakes.

First, my grandfather died in March 1978 (not in 1980). Secondly, the undue importance given to Mr Saroj Gupta is very improper. He always refers to my deceased grandfather as "Kalidas Babu" (not "Kalidas") which is only proper as he is 20 years younger to my grandmother and 26 years younger to my deceased grandfather. He is the youngest cousin (uncle's son) of my grandmother and therefore enjoys special affection. But to say, "Today, Ashapura Devi has her brother, Mr Saroj Gupta, as her closest companion" is nothing short of limitless exaggeration. We have received a number of telephone calls from very close relations expressing surprise. It seems that the interviewer has obliged Mr Saroj Gupta by focussing on him unnecessarily as Mr Gupta came to our place with the interviewer and introduced him to my grandmother.
Satadeepa Gupta,
Calcutta

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The Telegraph

22 MAY 1983

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Cover:
Chitrajit Ghosh

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PANORAMA / Trams

YE OLDE FAITHFULS

These contraptions have been serving the city for over 100 years now

THERE was once a man who said, "Demn! It is borne in upon me I am/An engine that moves/In predestinate grooves./I'm not even a bus I'm a trem."

This limerick by Maurice E. Here would perhaps typify the problems posed by trams in any metropolis aspiring to a modern transport system. But, then, Calcutta has always been a unique city. It has never believed in modernism at the cost of culture and tradition. It not only refuses to give up the tram, but on the contrary, continues to passionately nurse its century-long affair with rare ardour.

A wit once said, "The history of Calcutta would have been different had the trams not existed." He may not have been far wrong. Even now, the first casualty of a political disturbance or any angry mob returning from a lost football encounter with a rival soccer club is the poor tram. The moment there is a fare rise or the services are withdrawn, all hell is let loose. The question that thus arises is—Why is the Calcuttan so emotionally involved with this contraption?

About 10,000 people are presently in the employ of the Calcutta Tramways Company. The nerve centre of the system is Esplanade

where the Control Room is situated to superintend the entire network of the tramway operations round the clock. The total length of this network is over 60 km on 26 routes. For administrative purposes the network is divided into two divisions—the northern division comprising Belgachia and Rajabazar depots and the southern division comprising Park Circus, Geriahet, Kalighat, Tollygunge and Kidderpore depots. Trams are run with traction motors operated by 550 vdc. CESC supplies 6000 vac in the 10 substations of the company before being transmitted for operations.

The original fleet strength was 438 and there were at least 44 cars which have completed the 40th year of their lives. On an average around 320 cars ply the roads and carry about 8 lakh passengers every day. No new car has been purchased during the last 30 years. It was as late as in 1973 that for the first time in the history of the Calcutta Tramways a new tramcar was constructed at the Nonapukur workshop. Thirty-six of them came out in due course. Burn end Standard were commissioned later and have already delivered 75 new cars with complete steel bodies.

G.K. Chesterton once said, "A

man's opinion on tramcars matters; his opinion on Botticelli matters; his opinion on all things does not matter." He, in his unique way, had hit the nail on the head. For, the trams are the only means of mass conveyance which can look back with pride on a long and rich history. And the fact that they continue to live in almost romantic existence, decades after their British masters of the honourable John Company retired to England, speaks volumes for their resilience and the affection with which they are viewed. This, then, would be an opportune moment to turn the spotlight on the contemporary problems faced by these centurions.

The debate on trams has acquired a new relevance with near completion of the Metro project. According to Mr S.K. Singh, ex-administrator, CTC, and ex-chairman, CSTC, the Metro has proved to be an expensive experiment for the city. By the time it is completed it would have cost the government Rs 1000 crores. The initial estimate was Rs 149 crores only. But even otherwise it is not certain as to what extent it would solve Calcutta's transport problems. On the contrary it may add to them and even prove hazardous. Suffice it to say, the need for surface transit would remain.

Dr D.K. Halder, Reader in Economics, Jadavpur University, in his feasibility study on the occasion of the centenary said that going by pure logic, in 1990 the system is expected to cover an average weekly volume of passenger demand of 17.3 lakhs, but by that time, the total demand for the same would reach 95 lakhs. The residue of about 78 lakhs would have to fall back on the surface transit means. In any case the conditions at present are grave enough without the Metro at work and the coming of the tube would not exactly bring in the millennium. Besides, if more than 300 cities in the world have retained the tram, many of them despite a much more modernised transport system, there is no reason why the government cannot let them continue here.



Trams today: hanging on for dear life

Nevertheless trams have come in for strident criticism in the past, particularly after services were closed down in Madras, Bombay and Delhi in the late fifties and early sixties.

The two most powerful weapons of argument used are that, on the one hand, they have a natural inability to adapt to route changes, while on the other, they impede the smooth flow of traffic, particularly where separate right of way is not available.

But these arguments can be laid to rest when one considers that the slow speed of trams is largely due to a conglomeration of other factors such as narrowness of streets, hawkers, overcrowding on the pavements, unregulated parking of cars, permissibility of slow-moving vehicles like rickshaws and *thelas*, etc. A recent survey reveals that the average effective speed of buses and trams in the prevailing conditions in the city are as close as 9.5 and 8 kph.

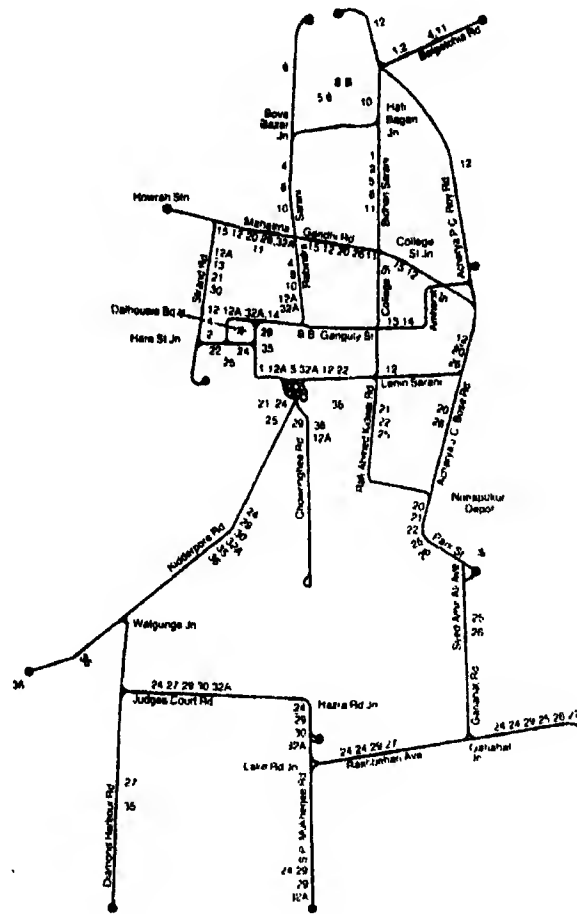
This, coupled with the fact that trams have a superiority over buses in passenger carrying capacity—150 for a double coach tram as against 78 for a bus—should alone demolish the case of the opposition. Besides, the prospect of a comparatively comfortable journey cannot be overlooked.

Today, we live in an age when oil can be the most potent political weapon used against nations. Trams being driven by electricity are the only mass transit system which makes oil dispensable with, of course, a corresponding saving to the national exchequer.

This fact has another advantageous side effect. Pollution is a subject which most professedly educated Indians do not care much about; and the government has not done much to encourage its study. According to World Bank sources, the city's pollution level is much above danger level. Fuel-driven buses emit harmful carbon monoxide gas which we unwittingly inhale. Hence, a system which contributes to human longevity is welcome.

The case for retention of trams is further strengthened when one considers the comparative performance of CSTC and CTC. As it stood in 1977-78 each of these systems carried about 7.5 lakh passengers per day in the city and both were losing concerns as have been most of the state transport undertakings of the country. But whereas the

Undertaking of the Calcutta Tramways Co Ltd Diagram of Routes & Route Numbers



total losses suffered by the CTC in the year amounted to Rs 656 lakhs, those suffered by the CSTC amounted to Rs 1,300 lakhs. By simple calculation the running expenses of the CSTC was literally double than that of the CTC.

Lastly, it is the statutory obligation of the tramways undertaking in Calcutta to maintain the roadways between two rails and upto 18 inches beyond both sides of the rail, which space is used by all traffic in general. One can be reasonably sure that at least that little space will be better maintained since experience tells us that whatever the CMDA does, the CTC with its British past does better.

On the basis of the above arguments a strong case can be made out for not only the continuation of trams in the city, but also for extending them to the outer peripheries of the metropolis. The need of the hour

is rationalisation of the route structure to coordinate its operations if and when the Metro finally does arrive. A comprehensive transport planning for the city is called for; and in doing this a proper allocation of routes between buses and trams must be undertaken so that some corridors are served exclusively by trams and the others by buses.

This will enable the transport planners to eliminate the tram services from narrow and congested streets, thus destroying the strongest argument used against their continuance. This will ultimately help in decentralising urban life in this otherwise great city.

Meanwhile, the romance of the trams continues. The company celebrated its centenary in 1980 and let us hope that it takes in another century in its embrace.

Sudhir Kumar Singh

DOWN MEMORY LANE

IF you, gentle Calcuttan, ever took the trouble to rise from your slumber in the small hours of the morning and took the further trouble of walking to the nearest tram depot to witness the first rickety contraption trundle out from its shed at 4 am you would have taken a trip down the corridor of history

For, you could have comfortably ensconced yourself on the proverbial Wellsian time machine; flown back to the Year of the Lord (1881) and seen a similar sequence being enacted (at the site of the Hotel Oberoi Grand, what was then a grand stable) without as much as batting an eyelid.

Perhaps, the only difference would have been the neighing of horses instead of the staccato sound of the electric traction motor. And you would have been none the worse for it. For this single sight still constitutes the only live link between the Olympus that the city was in those heady days and the Tartarus which it has become.

And so, for the moment, let us mount the wings of time and soar into a bygone era to survey the origins of this strange Calcutta affair between man and machine.

The beginnings of this rapid transit system lie in the era when the Romans were masters of all they surveyed. In 27 B.C. when Rome was under the reign of Octavius Caesar, the first guided chariot system was publicly demonstrated in the capital by its inventor, Trainus Gorgius Franciscus. The track consisted of two bronze rails with a

groove on the top surface. But just as Rome was not built in a day, neither was the modern tram.

The real development took place in England in the 18th century; but it was in the city of New York where the Harlem Railway Company introduced the first horse-drawn street car. At New Orleans, a 4-mile long tramway opened in 1835 is still in existence. Gradually, Massachusetts, Boston, Philadelphia, Pittsburg and Chicago, too, acquired this new means of conveyance.

In Europe, regular tram service was first introduced in Paris in 1835 and in the UK the Liverpool Dock Co introduced it in 1859.

Although the nucleus of the present tramway system in Calcutta was laid in 1880, the first attempts to run a tramway service were made in February 1873 between Sealdah and Armenian Ghat via Baithak Khana, Bowbazar, Dalhousie and Strand Road. This service was not adequate and was wound up in November 1873. Six years later on 2 October 1879 the Calcutta Corporation signed an agreement with the British and the agreement was given effect to by the Calcutta Tramways Act, 1880. The first line to be constructed was again from Sealdah to Armenian Ghat. The new metre gauge horse-drawn tram track was inaugurated on 1 November 1880.

Meanwhile, the Calcutta Tramways Company was formed and registered in London on 22 December 1880 to take over the powers conferred by the above agreement and statute. Lines were extended

from Dalhousie to Chitpur in March and Chowringhee in 1881. By 1883, tracks had been laid in Dharmatalla, Strand Road, Shyambazar, Kidderpore and Wellesley.

In 1882, steam locomotives were deployed experimentally to haul tramcars in the Chowringhee section, but the process was discontinued on account of some difficulties.

By the end of the 19th century, the company owned 186 tramcars, 1080 horses, 7 steam tram locomotives and 19 miles of tram tracks.

In 1900 came power. Reconstruction of tracks to the standard gauge was started. Kidderpore was the first electrified line in 1902 and by 1905, the entire system was electrified. Routes were subsequently extended to Tollygunge, Baghbazar, Behala, Mominpur and Rajabazar. The Howrah line was opened in 1905, Park Circus in 1925, Ballygunge in 1928.

It is interesting to note that the CTC ran the first bus in Calcutta in 1926.

In 1951, the government of West Bengal entered into an agreement with the CTC and the Calcutta Tramways Act, 1951 was enacted. The government took over all the rights and reserved to itself the right to purchase the system anytime after 1972.

A direct consequence of this agreement was that the British Co ceased to make any investment in the maintenance of the rolling stock, tracks and overhead system. No new car was indented for. Consequently, as commuters increased, the fleet strength fell. Matters came to a head in 1966 when the acute financial crisis led to a workers strike and the subsequent takeover by the government of West Bengal.

An administrator was appointed to look after the management. The government had been actively considering the question of nationalisation for some time. On 8 November 1976 the Calcutta (Acquisition of Undertaking) Ordinance, 1976 was promulgated under which the company with all its assets vested in the government. The Ordinance has since been replaced by the Calcutta Tramways Company (Acquisition of Undertaking) Act, 1976. The undertaking is now being run as a wing of the government. It was later decided to convert it into a government company with a regular managing director to look into the day-to-day affairs of the company.

S.K.S.



Ye olde horse-drawn tram

INTERVIEW WITH ASOKE DATT, MANAGING DIRECTOR, CTC

Q. There can be no dispute that trams will continue to play an important role in the traffic situation of Calcutta in the future. What is your opinion?

A. The two most important advantages which trams have vis-a-vis other means of communication is that they are not dependant on oil which results in a big saving of previous foreign exchange and, secondly, they are pollution-free, a fact which no government worth its salt can ignore any longer. Moreover, for sheer superior passenger carrying capacity, a populated city like Calcutta cannot afford to do away with them. It was not for nothing that Mr T.V. Runnacles, Technical Expert of the London Transport, said that they were thinking of reintroducing trams in London by 1984.

Q. We generally hear—and this impression may be erroneous—that tramways as an industry was more efficient during the days of the British. Is it the quality of management which has gone down after 1967 or has the transit situation of the city drastically changed in the last 16 years?

A. It is not entirely correct to say that the standard of management deteriorated after the British left. In fact, ever since the agreement between the state government and the British was signed in 1951, in which it was stipulated that the government would take over the company after 20 years, the British management neglected its affairs. Losses appeared in its operational results in 1963. The state government was forced to institute an inquiry commission to probe into its affairs and was waiting for its report. But the British agent would not wait and so in the interest of the commuting public it decided to take over its management from 19 July 1967. In any case, the performance of public sector enterprises in India has never been a happy one. Even in 1873, when the Calcutta Corporation ran the first trams, the services had to be wound up after a few months as the management suffered losses of Rs 500 per month.

Q. It is frequently alleged that the company is terribly overstaffed and

the union make matters worse by their intemperate behaviour. Do you agree?

A. I disagree on both counts. According to a World Bank report, at our level of technical advancement, the ideal ratio of manpower to car should be 29:1 as we not only

ciency and, if so, in what spheres?

A. The said money has not and will not be used for any expansion programme; on the contrary it will be spent on gradually phasing out the old cars in the fleet, bettering the overhead system and the permanent way. In fact, 75 new cars have already been developed by Burn Standard & Co and more are in the offing. Two new substations will also be built.

Q. We often hear that besides the Metro rail, which is bound to be commissioned sooner or later, Cal-



'Trams and buses will continue to be public favourites'

have to maintain the overhead system, but also, the permanent way which includes space, upto 18 inches on either side of the track. At the moment we have 28 persons to a car which is well under the World Bank stipulation. Moreover, the question of overstaffing should be viewed against the daily outshedding of cars. The daily outshedding of cars which was 394 in 1965, came down to 262 in 1975, but now the situation has improved a lot. As for the union problem, we have the most disciplined union especially when one views the general labour situation in the country. The CTC Union was possibly the second workers' union to be registered in 1926 (the Railwaymen's Federation being the first) after the passing of the Trade Unions Act, and they have a tradition of reasonableness.

Q. Trams have recently got liberal financial assistance from the World Bank (Rs 46 crores). Do you think it has helped in increasing their effi-

ciency and, if so, in what spheres?

A. To a city like Calcutta, with a constantly growing population the Metro or the circular railway would not make much difference as far as the retention of trams as a mode of communication is concerned. The wait for the Metro has been long and painful and I do not expect to be alive by the time the circular railway comes (if at all it does) But, in any case, the Metro would be good only for long distance travel. For short distances, trams and buses will continue to be public favourites. Talks with the authorities on how best to coordinate their movements will commence in a few days so that both systems continue to serve the city without one being an irritant to the other

S.K.S.

DRESS CIRCLE



Opposite page: After getting married to a Bengali businessman settled abroad Soma tried her hand at films with Pivush Bose's Pankhraj and Uttam Kumar's Kalankini Kankabati. She then went away to Zurich. With a husband who has a villa in Spain and is on the move all the time, Soma hopped from one country to another. She has now come back home and to mother (Supriya Devi) and wants to settle down in Calcutta. With this in mind Soma is trying to storm back into films with Shankar Bhattacharya's Anveshan opposite Pradip Mukherjee.



Right: The first santoor artiste HMV recorded after Shiv Kumar Sharma is Tarun Bhattacharjee from Santragachi, Howrah, who is yet to turn 24. Tarun's first LP will be formally released in a few months' time. Tarun has recently returned from a trip to the UK, USA and Canada where he played before Ravi Shankar. He plans to go abroad again later this year. He says the santoor is a versatile instrument which has its origins in the Middle East.



Left: When women get together, it's not always for a coffee meet. At a recent Women Writers Meet organised by the Bharatiya Bhasha Parishad, three erudite women got together to discuss and represent the achievements of women particularly in the literary field. Amrita Pritam (left), the much awarded Punjabi poetess Mahadevi Varma (centre), the renowned Hindi poetess and Ashapurna Devi (right), the Bengali novelist.

CONTROVERSY / Release of the Award-winner

WHY *GANDHI* HAS NOT COME TO CALCUTTA

Despite triumphant acclaim all over the world, this blockbuster's long march has not yet brought it to Calcutta

GANDHI, the wava who swapt the world reached Calcutta long ago, but the film has yat to arriva. One hears conversations about the film, about its actors, its costumes; thara are stories about how the film was shot in Calcutta, one even hears intarasting anecdotes about the second unit which cama to shoot in the city. But, whila fact and fiction alternata, the original quastion still remains: 'Why is *Gandhi* eluding the city?'

A faw waaks back a poster appeared on the walls of Globa cinema. It had *Gandhi*, it had Kas-turba, Jinnah, and almost everyona your school history book told you about in that chaptar on freedom struggle and below it was the "Coming Soon." Soma time after this, a faw more posters on the sama lines appeared on the wall with the same caption.

Meanwhile, the 25 odd video clubs in the city cashed in on this lacuna in the commerial cinema markat. On an average, each club has two prints—some of the prints, the usars inform us, are very bad and they are booked for at least a month in advance

But when will the ordinary citizen, who cannot attend a video

get to sea it? "Not before June," says Mr Cooper of the Globa cinema.

Ona reason is that the distributor, Music India Ltd, has got no local office in the eastern region. It was probably because of this lack of infrastructure that the company decided to give ovar the distribution of *Gandhi* in the eastern region to a local distributor, Ms Radhika Enterprises Ltd.

Naturally, this decision and the salaction of the distributor took a long tima and therefore the delay. Anotha reason for the procrastination, some informed sources say, is the low tickat rates and hanca lesser profits for the distributors in this city. No sane producer would want to sand a brand new print to this city first. Only after the prints hava dona the rounds of more lucrative spots in the country are thay sant hera.

However, the most important reason for the non-appaarance of *Gandhi* may perhaps be a circular from the Commissioner of Police, Mr Nirupam Som, number 2684/79/CM/5779/81, dated, strangely enough, 18.4.84, and sent to all the cinema halls in the city. The circular says: "I am to inform you that in tarms of the government of West

Bengal financa (taxation) dapartment ordar number 1037-FT dated 19.3.83, the axhibition of the film antitled "*Gandhi*" (in both Hindi and English) distributed by Ms Music India Limited, Worli, Bombay has been axempted as a spacial case from the liability to pay entertainment taxas, surcharge on colour films if any, and show tax for a period of four waaks from the data of first axhibition of the film anywhera in the state of West Bengal."

This ordar, according to hallow-nars, could craete the maximum amount of trouble for them. To bagin with, Globa fears savare law and order problems. Says a spokas-man: "Tax axemption for four waaks would mean that everyona in the city would try to see it during this period. Not only would this mean an unprecedented rush but it would also mean that a saction of people would ba deprived of seaing this film at low rates, sinca everyone obviously cannot see it withiu this period."

"We are also worriat that the blackmarkateers would have a graat time. This in itself would defeat the whole purpose of tax exemption. We therefore feel that it should

The Jallanwalabagh massacre as recreated in *Gandhi*



'It is part of a conspiracy by Imperialists': Ashok Ghosh

EVER since the script for Gandhi was approved by the Centre, the Forward Bloc and other political parties have been raising a hue and cry, and have demonstrated at halls where screenings were going on. To get the Forward Bloc's views on the matter, **The Telegraph** spoke to Mr Ashok Ghosh, secretary, West Bengal unit of the party:

Q: Have you seen Gandhi?

Ashok

Ghosh: Yes, to get firsthand evaluation we held a video show in our office some time back.

Q: After all those Oscars there must be something to it?

A.G.: If we take only the technical aspects of the film I must say it is one of the best I have seen and fully deserves the Oscars it got. But, if you take it as a documentation of history, then I must say it is grossly distorted and motivated.

Q: Motivated?

A.G.: What do you say when a film with gross distortions of facts is supported by the Centre and financed by it? You can almost say that the Centre is branding it as the official version of Indian history. I think this film is part of a conspiracy by imperialist powers to eliminate or cover up the role of violence in the Indian freedom struggle. They went to show the Third World that violence has no use. If you read between the lines, the message is very clear: "You



Ben Kingsley as Gandhi: Kudos for the acting

Third World people stick to non-violence so that we could rule over you a little more easily."

Q: What distortions do you see in the film?

A.G.: To begin with, even if we accept the fact that the film is totally about Gandhi, and the freedom struggle is incidental to the story, we cannot simply eliminate the link between other great personalities and the Mahatma. I do not see any justification for the exclusion of Netaji Subhas, Shahid Shurawardy and Bhagat Singh, who were not only close to Gandhi but

had a definite role to play in the freedom struggle. It is as if Gandhi waved the magic wand of non-violence and the country became free. The public must know that this is a gross distortion of history.

Q: Do you plan any agitation against this movie?

A.G.: No, we have no plans as yet, but we will definitely take some steps to educate the public mind against the film.

Q: What will those steps be?

A.G.: We have not planned anything as yet.

A.M.

either be tax free for an indefinite period, or it should not be exempted at all," the spokesman added. It is because of this that Globe cinema is hesitant about screening the film although it has already been booked from June. The Hindi counterpart of Gandhi is being distributed by Columbia and will be released in Metro, Orient and one other hall.

Interestingly enough, only Punjab, Haryana, Uttar Pradesh and Maharashtra have granted Gandhi a tax-free status. Other states, like Karnataka, have allowed it to run tax-free for only three weeks.

Meanwhile, the police have ban-

ned all charity shows in the city till the date of the commercial release is revealed. The deputy commissioner (headquarters), Mr Swarup Mukherjee, said: "Look, how do we know whether the film will be commercially released at all? They might simply keep on organising charity show after charity show in the city and keep on charging exorbitant rates from the public. It is only to stop this that we have taken such a decision. Moreover, what we found strange was that the agency who wanted to organise this show was based in Bombay. Why should it come all the way from there to

organise a charity show in this city? We have therefore decided to discourage cashing in on Gandhi in the name of charity," he added.

Replying to the allegation that the police was taking a hard line without any reason, Mr Mukherjee said: "Why should we want to do that? I want to see the movie myself."

So all the Calcuttan has to do today is wait a few more weeks and also hope that the state government changes its mind about this tax-free-for-four-weeks decision.

Aniruddha Mookerjee

7 DAYS

S	M	T	W	T	F	S
22	23	24	25	26	27	28

The information given below is accurate at the time of going to press

HINDI FILMS

NEW RELEASES

Deedar-e-Yaar: Majestic (R A Kidwai Road, 242266).—4 shows, Prabhat (Chittaranjan Avenue, 342683)—3 shows, Ujala (Rusa Road, 478666), Purnasree (Raj Ram Krishna Straat, 554033)—noon show

Kasam Durga Ki: Society (Corporation Place, 241002), Prabhat (Chittaranjan Avenue, 342683), Ganash (Uppar Chitpur Road; 332250)—4 shows Puma (S P Mukherjee Road, 474567) and Purnasree (Raj Ram Krishna Straat 554033)—noon show

Mahaan: Jyoti (Lenin Sarani, 241132), Naaz (Lower Chitpur Road, 262773) Liberty (Chittaranjan Avenue, 553046), Mitra (Bidhan Sarani, 551133) Kalika (Sadananda Road, 478141)—4 shows Gam (A J C Bose Road, 249828) and Jawahar (Keshab Sen Straat, 343556)—3 shows

REGULAR SHOWS

Andhaa Kaanoon: Elite (S N Banerjee Road 241383), Basusrae (S P Mukherjee Road 478808), Purnasraa (Raj Ram Krishna Straat 554033) Bina (Bidhan Sarani

341522)—all have 4 shows and 3 shows at Moonlight (T C Dutta Road 343339).

Another superstar of the South makes his Hindi film debut with this film Rajnikant is a young man whose father was murdered and his sister raped and killed by three gangsters (Pran, Pram Chopra and Danny) He has grown up now, but the crime has remained a thorn in his flesh and he seeks revenge His other sister, Hema Malini, was also an eye witness to the scene and seeks revenge, but only through the law She is, in fact, now a police officer Rajnikant takes advantage of the loopholes of the law to do his job, and bumps into Amitabh Bachchan who is another soul wronged by these very loopholes Both join hands and Rajnikant's lady love, Reena Roy also throws in her mite Rama Rao directs and shows that the law is an ass

Angoor: Metro (Chowringhea Road 233541), Basusraa (S P Mukherjee Road, 478808), Bina (Bidhan Sarani, 341522)—all noon shows

Another remake of Shakaspaare's *A Comedy of Errors*, this time by Gulzar It works out into contemporary slapstick, this story of mistaken identities of two long-lost brothers But it manages to retain much of its original charm

The real success of *Angoor* is, however, in the superlative performances that the director has managed to extract from his actors To recount the well

known story would be redundant

Himmatwala: Hind (Ganesh Chandra Avanaue 274259), Liberty (Chittaranjan Avenue 553046), Naaz (Lower Chitpur Road 262773), Pnya (Rashbehari Avanaue 464440), Madhuban (Regent Park)—all have 4 shows and Uttara (Bidhan Sarani 552200)—noon show

The way to your rival's daughter's heart is through courage So Jeetendra tries this ploy to win over Amjad Khan's daughter, Sndevi This film is plugged as the storming-in of Sndevi, but actually it is a comeback film after the boxoffice failure of *Solva Sawan* It doesn't take more than a few songs and dances to win over Srdavi

Amjad may be a doting father but he has been responsible for ruining Jeetendra's family—and naturally, Jeetendra on learning about this fact, is out to get revanga To boot, he is trained in modern martial arts Fights, however, seem to be no solution and now Jeetendra applies emotional torture Amjad finally relents, goes down on his knees and like all good things and nightmares, the film comes to an end

Jawanaa Dahoj Ki: Roxy (Chowringhee Place 234138)—4 shows

An attack on the dowry system is what the film attempts to mount Arun Govil plans to get his sister married, but his plans come to nought when the family is cheated of the land sold for the dowry

An ageing *kothewali* in a nearby village masquerades as a widow and picks on Shoma Anand as a bride for her non-existent son Govil then breaks in into the widow's house seeking refuge from the police Later, he accepts money to play groom in a false marriage but before he returns home, his sister has committed suicide

A series of events follows after which the boy finally gets his wife back

Jaanwar: Naw Cinema (Lenin Sarani, 235819)—4 shows

An innocent baby princess is banished to a forest that is infested with all kinds of animals An elephant picks up the blue blooded baby and drops it

into the lap of a chimpanzee The baby grows up into a scantily dressed Zaanat Aman whose speech consists of sexy growls and wardrobe of less Tarzan at last meets his female match

Into the jungle comes a shikari, Rajesh Khanna Some songs and dances follow, speech therapy of sorts is given to the jungle girl, and she finally breaks into Anglicised Hindi instead of growls Hardly a *tour de force* for Zeenat

Mangai Pandey: Orient (Bentinck Street, 235442)—4 shows

A cop is killed by bandits and his son vows revenge He grows up into a bad character but finally turns to the police uniform which he dons as the only way to fulfil his aim

Shatrughan Sinha as the son turned bandit turned cop and Parveen Babi as his gunmoll (in inverted commas really), flit through the film in their usual manner

Nikah: Paradise (Bantinck Street 235442)—12 3 6 9

In the type of *Iola* that Meena Kumari, Nutan and Nanda tried and succeeded in before her, newcomer Salma Agha goes through the gamut of trials and tribulations that the *Bharatiya naan* has to

Tossed between two haadstrong and selfish men, the lady is a damsel in distress Married to Deepak Parashar she finds her husband turning into a workaholic and even his honeymoon cannot stop him from going out to work Naglact turns her into a poetess and she falls back on the emotional support that her ex-lover, Raj Babbar, offers her Babbar is also tapped to get her poems published Her tension-ridden marriage ends in divorce and after some hesitation, she marries the ex-lover But the second marriage gives her a second round of acid tests

B R Chopra directs with aplomb

Prem Rog: Mini Gem (A J C Bose Road, 249828 and Kalika (Sadananda Road 478141)—4 shows

The nemesis of hypocrisy in matters of the heart Raj Kapoor, has returned to the apex of filmdom with this movie. He presents a withering assault on outdated and con-



Sanjeev Kumar is the focus of attention among the three ladies in 'Angoor'

stricting social customs and taboos.

The cast in the box office hit includes Rishi, Padmini, Sharmi Kapoor, Kulbhushan Kharbanda, Nanda, Tanuja and Raza Murad

Masoom: Metro (Chowringhee Road 233541)—2 45,5 45,8 30 Sree (Bidhan Sarani 551515), Ujjala (Russa Road 478666)—both noon

An adapted version of Erich Segal's *Man Woman and Child* this film is one of the most talked about this year Directed by Shekhar Kapur his first attempt has come out with flying colours

Professor Pyarelal: Opera (Lenin Sarani)—4 shows

Vinod Mehra, playing the title role, is a noble man but is shot by the police His dear friend, Dharmendra, vows to track down the real culprits Taking on the identity of his dead friend, Dharmendra embarks on a Bombay-London trip He meets many friends and foes along the way and each of them have a tale to tell but each of them would prefer to keep quiet But each time they blurt out their tale, the puzzle gets more puzzling

Zeenat Aman adds the glamour bit, doing sexy stunt scenes (the best way to describe them) in London with her more-than-necessary wardrobe

BENGALI FILMS

NEW RELEASES

Deepar Prem: Chhabighar (M G Road 352740), Bijoli

(S P Mukherjee Road; 473462) and Madhuban (Regent Park)

Duti Pata: Uttara (Bidhan Sarani, 552200)—3,6,8 45 and Ujjala (Russa Road, 478666)—2,45,5 45,8 30

Shaah Anka: Chhabighar (M G Road, 352740) and Bijoli (S P Mukherjee Road, 473462)—3,5,45,8 30

REGULAR SHOWS

Chana Achena: Rupabani (Bidhan Sarani, 553413), Aruna (M G Road, 359561) and Bharati (S P Mukherjee Road, 474686)—2 45,5 45,8 30

Trying to explore a triangular relationship involving two men and a woman, the film strikes philosophical notes All three are friends, but ignorance brings disaster Soumitra, a compulsive do-gooder, finds a friend in Tanuja who is not Soumitra himself is economically dependent on a rich friend, Amol The latter then comes into Tanuja's life and with his exuberance, sweeps her off her feet

They decide to get married, and Soumitra opposes the match for undisclosed reasons Soumitra is found missing while Amol is found murdered Years later, the pair meet in a tribal area, Tanuja informs the police about Soumitra, and finally the truth is revealed and the pair find solace in each other's arms

Kauke Bolona: Radha (Bidhan Sarani, 553045)—2 30,5 30,8 30 and Purna (S P Mukherjee Road, 474567)—3 6 9

Meant to be an attempt at comedy, it remains just an



Viewa Guha Thakurta and Rajib Ganguly are upto mischief in 'Phatikchand'

attempt—and a poor one at that

The film deals with the battle of wits between two neighbours who are also relatives by marriage Each one looks for fun at the other's expense and Cupid manages to release an arrow, too Some billing and cooing follows and the couple return to participate in a few more gags Robi Ghosh, Deepankar De, Soma Mukherjee and Madhabi are part of the big joke

Phatikchand (and Piku): Sree (Bidhan Sarani, 551515), Purabi (Lenin Sarani, 350680) and Indra (Indra Roy Road, 471757)—3,6,9

Sandip Ray's first feature film is on the experiences of the world of a 12 years old boy It is also a story of warmth and friendship

A young lad is kidnapped by a gang of four Two of them die on their way to the hideout and the other two flee, leaving the boy to himself Suffering from partial amnesia and scared of the police, the boy runs into the arms of a migrant juggler and comes to Calcutta with him Slowly, friendship develops into a close bond The kidnapers close in on them, the boy's memory returns and the reunion with the family follows.

FOREIGN FILMS

NEW RELEASES

Who finds a Friend Finds a Treasure: Minerva (Chowringhee Place 241052)—12,3,6,8 30

REGULAR SHOWS

Man with the Deadly Lens: Globe (Lindsay Street, 231769)—12 3 5 45,8 30

Sean Connery playing a TV wonderboy presents a camera to the King of Hagreb who dies when his finger is punctured by a poisoned needle embedded in it Sean has nothing to do with it, it's naturally the CIA A comely lady journalist interviews him and is subsequently killed because she, too, is a CIA agent

Sean is then abducted by Arab terrorists in Hagreb who later grow to like him Talk about atom bombs follow, the US president orders the killing of the King of Hagreb—but isn't he already killed? Find out for yourself in this comedy about 'half-past tomorrow's insanity'

Private Benjamin: New Empire (Humayun Place 231403)—12 3 5 45 8 15

This one is Goldie Hawn's co-production, but that does not raise the film to any special heights although it is said that Goldie is always better than her films Goldie's gags are good in this, too but the film never rises above mediocrity Once again, the armed forces are taken a dig at on the theme of join the army and let Uncle Sam make a man out of you

Judy is the indulged daughter of wealthy Jewish parents Her first marriage ends in divorce the second in instant widowhood and so she enlists in the army for possible re-spite But what she gets is



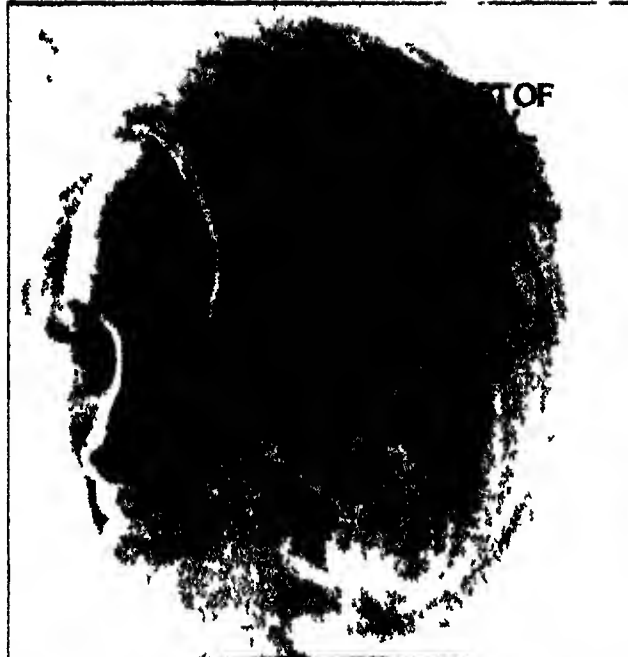
Manju Chakraborty advising Mita Debroy in 'Duti Pata'

dissolutionment. She rallies and, on the way, escapes narrowly from a third marriage to a randy French gynaecologist.

Terzan, The Apeman: Light-house (Humayun Place 281402)—12 2 45 5 45 6 30

The film is perhaps titled wrongly. It should have been called *Jane, the Whatever*. There is nothing in the film except the extraordinary Bo Derek—and with nothing on most of the time. So who's Tarzan? Just for the records, Milos Forman.

Husband John Derek makes hay while the sun shines in the forests. And the storyline can be dismissed in a line or two. If you still want an excuse to see the film here it is. A rich young woman (Bo Derek) arrives in West Africa in search of her explorer father who has been missing. While hunting for father (Richard Harris), she bumps into Tarzan—and you can be sure he didn't mind at all.



RECORDS

FOREIGN

The top ten US pop singles as rated by Cashbox magazine, with last week's positions in brackets.

- 1 (1) Beat It—Michael Jackson (Epic)
- 2 (4) Let's Dance—David Bowie (EMI-America)
- 3 (2) Come On Eileen Dextery's Midnight Runners (Mercury-Polygram)
- 4 (3) Mr Roboto—Styx (A&M)
- 5 (5) Der Kommissar—After The Fire (Epic)
- 6 (7) She Blinded Me With Science—Thomas Dolby (Capitol)
- 7 (13) Flashdance What a feeling—Irene Cara (Casablanca-Polygram)
- 8 (11) Overkill—Men At Work (Columbia)
- 9 (9) Even Now—Bob Seger and the Silver Bullet Band (Capitol)
- 10 (12) Little Red Corvette—Prince (Warner Brothers)

The Beat Of Tammy Wynette: (CBS)

A very poor 'best indeed. This album consists of a lacklustre string of songs with nary a sparkle nor gleam to render it interesting. Country singers have a lot going for them. Melodies are fitting and catchy, remarkable not for being intricate and challenging, but for their instant, hummable appeal. The lyrics are easy to identify with, dealing as they

do with the stuff of common human experience. Almost everything depends on the singer's style and personality. Unfortunately, Tammy Wynette does not make the grade.

Her voice though warm and attractive in the lower registers, thins out as she reaches for the higher notes. Phrasing and delivery are predictably repetitive. A rather unusual catch in the throat has the result of making her sound in urgent need of nasal decongestant. Even the harmonising is unremarkable.

Handling lyrics effectively is not one of her talents. She fails to be poignant when describing the effect on an innocent four-year-old of his parents' *D-I-V-O-R-C-E* nor does she sound suitably arch while inviting *Mr Good looking* to cook something up with her. She wades through *Gentle on my Mind* with a bnsk lack of imagination that negates the romantic lyrics.

The musical accompaniment, given a chance, could have breathed some life into the songs. However, it is kept firmly in its place, which is well to the rear of the singer. Fill-ins are perfunctory. The tenor's bashing deserves special mention, for its enthusiasm. If nothing else, altogether this album makes disappointing listening.

THEATRE

BENGALI

22,25, 27 May: 3, 6.30 pm.

Aghatan. Rangana (153 2A Acharya Prafulla Chandra Road 556846)

Written by Biru Mukherjee the play has been directed by Gyanesh Mukherjee and the star attraction is the versatile actor Anup Kumar.

Nehabet. Tapan Theatre (37A & 37B Sadananda Road 425471)

Directed by Satya Bandhopadhyay this play is regularly being staged for the past six years and more.

Samedhan: Star (79/3/4 Bidhan Sarani 551139/4077) Ranjitt Mall Kankaria directs while Mahendra Gupta acts in the social drama.

Sraeman Sraemati. Pratap Manch (Acharya Prafulla Chandra Road) Directed and acted by Gyanesh Mukherjee, with leading artists Nilima Das, Some and Besabi Nendy. A Chaturmukh presentation.

Sreemati Bhayankari: Bijon Theatre (5A R R Kishen Street, 558402) A Theatre Unit production in which the star attraction is the famous comedian Rabi Ghose, who acts as well as directs.

TV

DHAKA

22 May

5 55 Wurzel Gummlidge
7.10 Nazrulgeeti
9 35 Hart to Hart
Second Channel

6 02 Sports Magazine
7 05 A Town Like Alice/Timeless Land
8 25 Documentary film show
23 May

6 40 Get Smart/Different Strokes

7 30 Amar Dosh programme based on the problems of working people

9 35 Charles Angels

Second Channel

6 02 Coronet (cartoon)

7 05 Kolak

8 25 Electric Company

24 May

5 55 Fang Face/Woody

Woodpecker (cartoon)

6 40 Best of the West

10 25 Trapper John MD

Second Channel

6 02 Space Angel

7 05 Film show on viewers request

8 25 Sur Lohori

25 May

5 50 Mighty Man and Yukk

(cartoon) and Daisy Daisy

6 45 Sapphire and Steel

7 10 Ebari Ubari Gene al

knowledge competition

9 35 The Fall Guy/The Man

From Atlantis

Second Channel

6 02 Thunder

6 25 Sports programme

8 25 Here is Lucy

26 May

5 55 Sesame Street

8 30 Yes Minister Classics

Dark and Dangerous

9 35 Drama of the week

10 40 Musical show

Second Channel

6 25 Phoenix Five

7 20 Chips

27 May

5 30 Spider Man Fang Face

6 15 Waitons

7 30 Bewitched

9 40 Friday night cinema/Bengali feature film

Second Channel

6 30 Giligan's Island

6 55 Musical show

8 25 You Asked For It

28 May

9 35 am Hans Christian

Andersson (cartoon)

10 35 You Asked For It

12 00 noon The Powers Of

Mathew Star

12 50pm Sports programme

5 30 Rumjhum

6 45 Little House On The

Prairie

10 25 Dallas

Second Channel

6 02 That Girl

7 28 Alfred Hitchcock presents

8 25 MASH

Friday night cinema: this week ORPHAN TRAIN.

After the death of her minister uncle, a devoutly religious woman, Emma Symms, takes over the Children's Rescue Mission in New York in the 1850's. After

witnessing the hanging of a fifteen year old boy, Emma comes to the realisation that something more must be done for these orphans, and vows to fulfill her uncle's dream of taking a group of children out west to find homes for them.

The cast includes Jill Eikenberry, Kevin Dobson, John Femia and Peter Neuman and the direction is by William A. Graham.

TRAVEL

PLANES

Calcutta—Bangkok—Hong Kong—Tokyo: Calcutta departure, AI318 (2*) at 2210 hours, Calcutta arrival AI307 (3) at 2340

Calcutta—Bangkok: Calcutta departures, TG312 (1, 3, 6) at 1345, Calcutta arrivals, TG311 (1, 3, 6) at 0900

Calcutta—Karachi—Copenhagen: Calcutta departure SK978 (4, 7) at 0830, Calcutta arrival SK975 (4, 7) at 0710

Calcutta—London—New York: Calcutta departure,

AI103 (2) at 0030

Calcutta—London: Calcutta departure, BA144 (2, 5) at 2145, Calcutta arrival BA145 (1, 4) at 1350

Calcutta—Kathmandu: Calcutta departure TG 311 (1, 3, 6) 0945; Calcutta arrival TG 312 (1, 3, 6) 1300

Calcutta—Delhi: Departures, IC 410 (daily) at 0550 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 410 (daily) at 1035, IC 263 (daily) at 0635

Calcutta—Bombay: Departures, IC 175 (daily) at 0630, IC 273 (daily) at 1950, Calcutta arrivals, IC 175 (daily) at 0650, IC 273 (daily) at 2220

Calcutta—Madras: Departures, IC 265 (daily) at 1435, Calcutta arrivals, IC 266 (daily) at 1640

Calcutta—Gauhati: (daily) Departures, IC 211 at 0615, Calcutta arrival, IC 212 at 1735

Calcutta—Ranchi—Patna—Lucknow—Delhi: Departure, IC 410 (daily) at 0550, Calcutta arrival, IC 409 (daily) at 1045

Calcutta—Kathmandu: Departures, IC 247 (1, 3, 4, 5, 7) at 1330, Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250

Calcutta—Dacca: Departure,



Ashok Lath and Yama Saraf in 'Kamla'

IC 223 (daily) at 1440, Calcutta arrival, IC 224 (daily) at 1640

TRAINS

1 Up/2 Down: Delhi Kalka Mail: (Daily) Howrah departure 1920, Howrah arrival 0615

101 Up 102 Down: Rajdhani Express: Howrah departure (1,4,5,7) 1855, Howrah arrival (1,2,5,6) 1105

81 Up and 103 Up/82 Down and 104 Down: Air Conditioned Express: (Tri- and Bi-weekly) Howrah departure (2, 3, 4, 6, 7) 0945, Howrah arrival (1, 2, 3, 5, 8) 1710

2 Up/1 Down: Bombay Mail: (Daily) Howrah departure 2015, Howrah arrival 0720

60 Up/59 Down: Geetanjali Express: Howrah departure (1, 2, 3, 5, 8) 1415 Howrah arrival (1,3,4,5,7) 1340

3 Up/4 Down: Madras Mail: (Daily) Howrah departure 2000, Howrah arrival 0610

* Denotes days of the week from Monday (1) to Sunday (7)

THE ARTS

22—26 May: 4 pm to 8 pm Fourteenth Annual Exhibition of Painters Orchestra At Academy of Fine Arts (Cathedral Road 444206)

SPECIAL EVENTS

22—28 May: 6.30 pm Souvanik presents Samaresh Basu's *Abasheshey* It has been dramatised by Ashit Ghosh

and directed by Kashinath Halder

At Mukta Angan (123, S P Mukharjee Road, 465277) 22-28 May

Celebration of Tagore birth anniversary.

22 May 9 30 a.m.

A programme of Tagore's songs and dances by Tribeni. Participants include Sumitra Sen Indrani Sen Ramanuj Dasgupta Ramgopal Bhat-tacharya and others

23 May 8 30 p.m.

An evening of Rabindra-sangeet (songs on nature)

24 May 6 30 p.m.

Grammar of Rabindra-sangeet explained by Uttarsuni with Arun Bhattacharya Kamala Basu Nilima Sen Prasad Sen Bulbul Sengupta and others

25 May 8 30 p.m.

A session on short story telling

26—28 May 6 30 p.m.

Nazrul birth anniversary celebrations with his songs and poems by eminent artists

At Rabindra Sadan (Cathedral Road 449937)

26 May. 6.30 pm

Ustad Amjad Ali Khan's recital in aid of Dr A V Baliga Foundation

At Kala Mandir (48 Shakespeare Sarani 449086)

28 May 7 pm

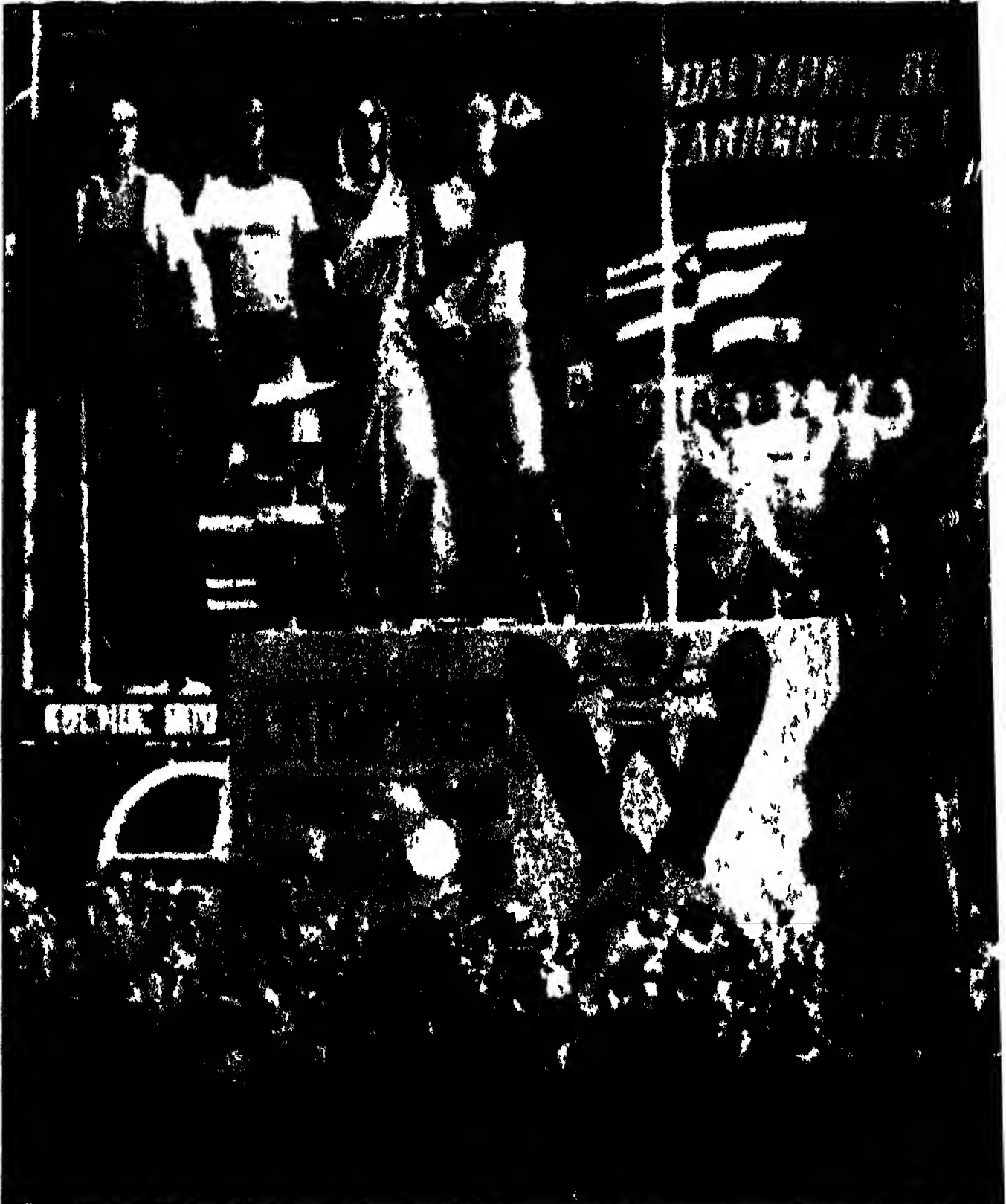
Kamla Vijay Tendulkar's explosive play about exploitation and high tension among media-men Directed for Anamika by Swaran Chaudhry Sets by Sumit and Katy Roy Lights by Joy Sen The cast includes Pratibha Agarwal Nagarji, Ashok Lath, Yama Saraf Vinita Rilin

At Kala Mandir (B) Shakespeare Sarani 449086



Ustad Amjad Ali Khan, the sarod maestro, to captivate his audience once again

RAINBOW / World in Colour



On May Day, giant posters attacking the United States nuclear arms policies were conspicuous among the posters carried of Russian workers. The Soviet leader, Yuri V. Andropov, stood with top Soviet dignitaries on the Lenin Mausoleum, May 16



led during the demonstration and annual parade
in Moscow (Moscow) on 1 May



The result of continuing hostilities in the Iran-Iraq war: Smoke
and flames leap heavenwards from a blazing oil well in Iran's
offshore Nowruz oil fields in the Persian Gulf



'Vel,' the new automatic subway system built by Matra of
France, has cars which carry 100 passengers each and are
operated by a five-man crew from a central office

MARKINGS

University Blues

CALCUTTA University: the mere mention evokes a series of groans or a sigh of resignation or a shrug of reluctant acceptance. One wonders if Calcutta University deserves the criticism it receives or maybe all its 'good intentions' misfire miserably!

The students, for example, who sat for their BA Part II exams in July last year got their marksheets in April this year. Calcutta University perhaps had all good intentions of giving them a much needed reprieve—ten long months "to stand and stare."

When the marksheets finally made their appearance and the student feels he is not satisfied with his marks all he has to do is get two of his papers re-examined. A payment of Rs 30 can get him extra marks ranging from 1 to 16, and if the university is in a particularly magnanimous mood he can even get 25 marks added. Marks, however, are not

the only things that can be bought, for just outside the university gates blank marksheets are sold, too!

One can relate endless instances of Calcutta University's generosity. A student who secured a first class in her Part I examinations discovered to her utter amazement that in her Part II she had got only 36 marks in one paper, though she had done well in the other three Honours papers. She was determined to do something about it and discreet investigations through a reliable source revealed that, the university had "lost" her paper and so the powers that be decided out of the sheer goodness of their hearts to give her 36 marks! However, the student concerned is not going to take things lying down and has decided to send her paper for re-examination. Knowing Calcutta University and its ingenious ways it is quite capable of re-examining a paper that hadn't been examined in

the first place!

The Part I marksheets that came out this month also reveal instances of Calcutta University and its amazing ways. A student of Political Science Honours was horrified to learn that though she had first class marks in three of her Honours papers she had got a meagre 19 in the fourth. She, too, was determined to find out what had happened and what she learned truly stupefied her. The 19 marks the university had so generously bestowed upon her were the marks she had got in the first three sheets of her answer script. The university had misplaced the rest of her answer script!

The irony of the situation is that at the moment pamphlets are being circulated by Calcutta University which proudly proclaim that it is India's "oldest" and most prestigious university. If it continues in this manner it just may end up becoming "senile."

To Cap a Hub

AT the VIP Road end of Lake Town a boy in his late teens stood on the pavement with a hub cap carefully concealed behind his back. As soon as a car passed he dropped the hub cap on the road. A crash and a jingle followed, familiar to any car driver. The car promptly screeched to a halt, the driver thinking that one of his car's hub caps had got detached. What he found out immediately after getting out of the car was that a boy was fleeing with a hub cap followed by another group who shouted "pakro pakro"



Illustrations: Debanish Deb

The driver also chased the group only to find the "thief and the chasers" smiling nonchalantly at him. After a few seconds the gentleman realised that his car's hub caps were intact. He had no choice, but to join in with the laughter.

The game which went on fairly well for about two hours however came to an abrupt halt with an anticlimax. It came from a cab driver who sped on even after the familiar crash and the jingle.

He had no hub caps anyway.

The Fakir

SINCE the wait for Gandhi in the cinema halls of Calcutta is testing the patience of many, a friend jumped at the chance to see the video version of the film at an acquaintance's place. The film as



expected had an impact on him as well as on the others who had collected there. Comments like, "What a great man he was" and "He is a man India will always remember," interspersed the screening of the film.

While walking back home, exchanging comments on the film, the group was followed by a beggar who kept pestering one of the more affluent looking members of the group. When, to draw attention, the five years old boy started tugging at his sleeve, the 'Gandhian' flew into a rage and pushed the boy so hard that he fell on the pavement and started crying.

One wonders whether the film is succeeding in conveying the ideals of "that great man."

Inner Eye

NEXT SEVEN DAYS FROM MAY 22 TO MAY 28

ARIES
March 21—April 20
Valuable new friendships are foreseen this week. You may expect some good fortune, financially and socially, but conserve some of your resources. Endeavour to obtain full value for money spent. People in service will face some unexpected changes in their jobs.

T AURUS
April 21—May 22
Your week will be somewhat trying, health and progress proving to be disappointing. Deal tactfully with elders and females. Speculation should be vigorously avoided. The last three days are well within your circle when opportunities for advancement and financial success will present themselves.

G EMINI
May 23—June 21
A favourable week is yours promising great success, pleasure through children, travel and uncommon pursuits. Your own initiative, enterprise, hard work and courage will bring you both aid and admiration. An excellent week for courtship, domestic matters and friendship, as well as monetary affairs.

C ANCER
June 22—July 22
Your week passes on an even tenor, and elders and young associates greatly aid you and contribute to much happiness. Children bring happiness and your health improves. An important journey is foreseen. You will meet with success in all your ventures. It is a favourable week for studies and young people. You are liable to change your residence also.

L LEO
July 23—Aug 22
Your week will bring some good luck, but endeavour to placate those in authority. Elders help in times of need but hinder progress. Provided your activities are inspired by good motives, you will enjoy undoubted financial benefits and pleasure. An excellent week in general.

V IRGO
Aug 23—Sep 22
You will make some exceptionally intelligent moves this week, but will be highly strung and quick tempered. Inheritance is likely, but troubles eventuate through it. You are advised to exercise caution and restraint in all things, otherwise health and fortune will suffer. Neither speculate nor have doubtful love affairs.

L IBRA
Sept 23—Oct 22
Your secret hopes and ambitions are now under a cloud. A difficult and trying week lies ahead, calling for extreme caution, a level head, and faith in all your affairs. An adverse week for health, love, matrimonial and family affairs. An unexpected upheaval or journey will be followed by financial benefits at the end.

S CORPIO
Oct 23—Nov 21
Variable influences are portended this week. Influential relatives and friends, especially womenfolk, greatly add to your happiness and well-being. Business proceeds normally, despite a sense of insecurity. Later part of the week, you should take care of accidents and physical and mental overstrain. You will be worried by debts and financial frictions.

S AGITTARIUS
Nov 22—Dec 22
Endeavour to curb the spirit of recklessness and discontent now pervading you. Seek and act upon the advice of elderly females and spouse in business and personal matters, which will defy a solution otherwise. Be tactful when dealing with authority.

C APRICORN
Dec 23—Jan 20
Your week will generally prove happy and successful, steady progress being registered. You will benefit in diverse expected and unexpected ways, promotion also being evidenced. You will reap the rewards of your own endeavours and industry, elders also contributing to your good fortune. Disagreements with others are evidenced.

A QUARIUS
Jan 21—Feb 20
You are strongly advised to employ utmost care and discretion in your dealings with the opposite sex. Vocational success, travel, and many influential friends are portended this week, as well as grief at the loss of loved ones. Cultivate optimism and seek the company of the young. Take care of health.

P ISCES
Feb 21—Mar 20
You will experience happiness and contentment of a spiritual nature to which old friends will contribute, often financially. Expedite business and make changes if desired. This is a successful week when you are promised success and great pleasure through children, travel and uncommon pursuits. Watch your expenditure, however.

BIRTHDAYS

May 22
Big financial ups-and-downs will be an important feature in your life in 1983. Children will prove an exceptionally heavy liability, expense and responsibility. It will be a good year, for business will be satisfactory.

May 23
Jupiter is sojourned in Scorpio almost throughout the year. You should experience a great deal of happiness thanks to good health and improved financial status which should increase during the year. The first few months should be notable for intense social and domestic activity.

May 24
You will experience many ups-and-downs in 1983. One of the features of the year, it is regrettable to note, will be the tendency of your life-partner to suffer ill-health and diverse misfortunes. The period from January to May 1984 will be happily memorable on account of the making or strengthening of valuable friendships.

May 25
Your anniversary augers well, promising increased finances, beneficial changes and improved health in general. July and August will be the best months for any propositions, particularly for conducting any legal business.

May 26
The first six months of the period will be by far more favourable than the latter part. The beginning of your year will be difficult and trying especially because of your health and that of your womenfolk. Tone up the nerves and take extra care in your diet.

May 27
Your anniversary is slightly better than last year. Although disagreements or annoyance with spouse or elders is likely, your monetary position greatly improves as to be praised by all, promotion also being probable. Children and young associates contribute to your happiness.

May 28
Yours is an auspicious birthday in the past many difficulties and trials can be successfully overcome by patience, courage and conserving your resources. A new love affair and possible marriage or new friendships formed in romantic circumstances is predicted for you.





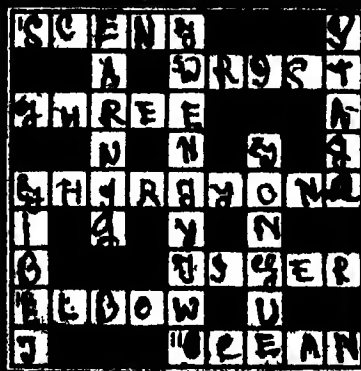





M. B. RAMAN

SUGGESTIONS

SUNDAY	AUSPICIOUS TALKS	MAY 22	1	RED
MONDAY	BUSINESS AFFAIRS	MAY 23	9	DARK GREEN
TUESDAY	DOMESTIC AFFAIRS	MAY 24	10	YELLOW
WEDNESDAY	TRAVEL	MAY 25	3	GREY
THURSDAY	MEDITATION	MAY 26	2	BLUE
FRIDAY	CORRESPONDENCE	MAY 27	4	WHITE
SATURDAY	ENTERTAINMENT	MAY 28	8	BLACK

LUCKY NUMBER AND COLOURS

WONDERLAND

1 Across 	3 Down $10 + 12 =$	Picture Word
2 Down 	4 Down 	5 Across 
6 Across 	7 Down 	8 Across 
9 Across 	10 Across 	11 Across 

SOLUTIONS

Across:
 1 Scent 5 Wrist 6 Three 8 Thirty-one 9 Tiger 10 Elbow 11 Ocean
Down: 2 Earwig 3 Twenty-two 4 Stage 7 Tongue 8 Tibet

Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6, Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

• **Music:** Wanted LP/EP record of the film Sunheri Nagin in exchange of LP/EP records of any new Hindi films. Contact S Sunderka.

• **Fashion Designing:** I have an excellent retail outlet. I invite contacts from women who have flair for and are interested in fashion designing for ladies and children's garments. It will be mutually beneficial. Write to Sumita Banerjee.

• **Music:** I have a huge collection of Tagore songs sung by eminent artists recorded on 78 rpm discs and also live recordings of the late Debabrata Biswas. Any person interested in getting these could exchange with his own collection. Contact Barunkanti Chatterjee.

• **Magazine:** I am interested in a magazine exchange programme. Any one interested in this programme may write to the undersigned. Saugata Bandyopadhyay.

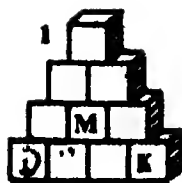


JUST A MINUTE

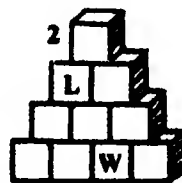
Block Buster



D, I, A, E, R, M, D, T, E, P



1) K, C, E, S, M, P, T, A, L, I.



2) P, W, O, I, N, T, S, L, T, E.

Kid stuff do you think? Try stacking up the ten letters of the alphabet so that the letters connected vertically, downwards, spell out four-letter words.

One example has been done for you. Letters: D, I, A, E, R, M, D, T, E, P make the words DIED, DIET, DIRT, DIRE, DART, DARE, DAME and DAMP in the pyramid on the left.

Now try the two pyramids on the right. A few letters have been filled in for you.

Answers on page no. 22.

QUIZ / Neil O'Brien




The third quiz of the year on the AQUO Circuit is Octave's Summer Invitation Quiz (SIQ), the second oldest of the open quizzes. The preliminary rounds will be held on 27 May at the Grail Club, 3 Park Street, Calcutta-16, and on 28 May at the Birkmyre Hostel, 4 Middleton Row, Calcutta-16—5 pm on both days. The finals will be held at the Dalhousie Institute on 29 May at 6 pm. Quiz Master: Francis Groser.

One of the questions in the audio round at the D.I. Invitation Quiz finals was: 'For what historic occasion was Havah Nagilah composed?'. After the quiz at least two members of the audience asked if I would give more details about this popular Jewish song.

When the British general Sir Edmund Allenby threw the Turks out of Jerusalem in 1917, the Jews planned a victory celebration. The Jewish Legion had taken an active part in Allenby's Palestine campaign and Abraham Zebi Idelsohn decided to write and present a new song. The melody he chose for the victory song was a Hasidic nigun he had heard when a boy. A nigun is a meditative prayer. Idelsohn ran a contest among his choir singers for the best lyrics. The winner was

Moshe Nathanson who later went to the USA as a singer of Palestinian folk songs. Some of the lines he wrote were: "Let us rejoice and be glad/Wake up brothers with a joyful heart."

The final version of the song, Havah Nagilah, began with the restraint of the nigun, then broke into a joyful hora, the circle dance so popular in the kibbutzim. Since 1917 there has almost never been a Jewish celebration at which the playing of Havah Nagilah did not signal the dancing to start.



11th Question: Where would you find these abbreviations: PWDLFAP? (Abhik Mazumdar 15 Serat Chatterjee Avenue Calcutta-29).

Ans. On a football league table.

This report comes from Joydeep Bhattacharya of Don Bosco School, Calcutta: "On an oppressive afternoon, the inter-school quiz contest organised by the Rotary and Rotaract Club, Midtown, was held at the Saturday Club. From the onset, last year's winners, La Martiniere for Boys, surged ahead, closely followed by Don Bosco and Calcutta Boy's School. And that's the way they finished, with 36, 24 and 20 points respectively.

"The Quiz Master was Mr Alban

E. Scott, who, for a change, had questions not returning to him. The audios were a massive hit. The audience too had a lion's share in the fun."

Lalit Hazarika, Gauhati-6, writes: "The birds at Jatinga village of North Cachar Hills District, Assam, do not commit suicide (3 April '83) but are injured and die when they dash against hard surfaces, by being attracted to light under certain prevailing climatic conditions during the phenomenon, which normally occurs from mid-August to mid-September."

We should have printed it as 'suicide'!

Jitendra Sahay writes from Sindri: "Rotary Club, Sindri, successfully organised its Second State Level Debate & Quiz Competition 1983 last month.

"In the quiz contest seven colleges from all over Bihar faced the test at the Deshpande Auditorium in the Bihar Institute of Technology, Sindri.

"From the outset ISM (Dhanbad) took the lead and at the end of the first half had established a substantial lead (18) over St. Columba (Hazaribagh) (10). The music round saw St. Columba come into their own, but ISM held on to their lead to win comfortably from St. Columba. Sujit Agrawal did a splendid job as Quiz Master, stressing on evident and straightforward answers."

QUESTIONS


1. What is 7x? (Sutradhar, Dhanbad-1)
2. Which Indian emperor died as a result of falling down steps? (Sandip Mazumdar, Gauhati-6)
3. Who invented the LP record? (Madhuparna Banerjee, Nona-Chandanpukur)
4. What surname did Hitler originally go by? (Vijayanti Mala, Madras-95)
5. Who wrote Friends Not Masters? (Md. Kaleem, Calcutta-17)
6. Who is the father of the hydrogen bomb? (Palash Ghosh, Berhampore)
7. Who played James Bond after Sean Connery and before Roger Moore? (Ochintya Sharma, Gauhati-3)
8. What is LSDism? (Subhorup Das Gupta, Calcutta-92)
9. Who wrote: 'Reading is to the mind what exercise is to the body'? (Parthajit Mitra, Chandernagar)
10. In which sport do the winners go backwards and the losers forwards? (P.S. Singha Calcutta-7)

ANSWERS

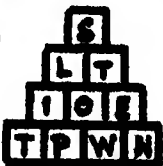
- the question.)
- (*) Indicates answer given by the person sending in
- *1. The secret formula of Coca Cola.
 2. Humayun.
 - *3. Peter Goldmark (USA).
 - *4. Schikigruher.
 5. Ayub Khan of Pakistan.
 6. Edward Teller (USA).
 - *7. George Lazenby.
 - *8. Worship of money (from £.s.d.)
 9. Richard Steele.
 - *10. Tug-of-war.

Answers to Block Buster

1.



2.



EATING OUT / Aminia

A LOT OF GREASE

If you expect this place to be different from other Moghlai restaurants, then you are likely to be disappointed



An eating place that enjoys a large clientele in spite of its workaday character

AT one Corporation Street, even when it is not post-movie hour (normally the nearby cinema hell spews forth its clientele into its neighbouring eating joint), each table and every cubicle is occupied. The place is Aminia (pr: eh meen yah), where the daily job of dispensing Moghlai food is so well regulated that most customers never even glance at menus. The biryani lies in waiting for them, to be served up in heaped platefuls of seffron and white long-grained rice, that arrive within two minutes of the customer settling in.

The quality beyond doubt is consistent—it has been so for many years. But consistent in its greasiness, mainly, and it always wants to make me pick up some of the biryani in paper napkins to soak up the vast sums of oiliness so that it is

easier to savour the good chunks of mutton (few end far between though these pieces are in one plateful), with the flavoured rice. Too, if there were less grease, the rich curries could speak out their taste instead of the burial they get in the rich biryani.

It is the kind of place where you need either a strong stomach, or a force of habit, or even a force of circumstances when shopper and moviegoer is drawn through sheer easy excess of position. Of course, it is more than that, and any place which continues to be patronised consistently from one year to the next must maintain a decent standard.

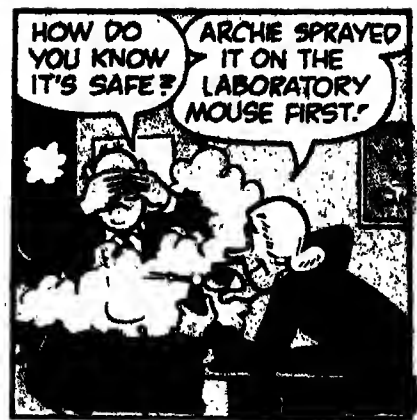
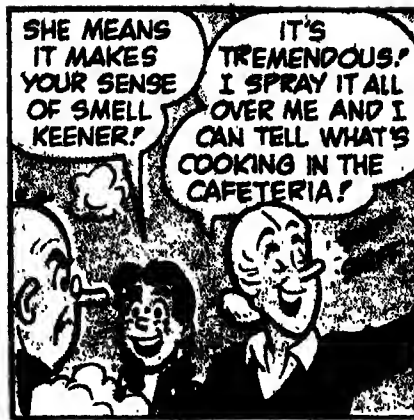
However, the point here is not just standard, but that something exceptional being sought out, something that would set it apart from all other Mogh-

lai restaurants. Unfortunately, that something eluded me. Let's go through the menu one by one. Biryani—priced at between Rs. 6 and 7 (for mutton and chicken respectively), ghee-heavy. Chicken curry—a toughish, fibrous piece of chicken quite lost in an unmemorable gravy (Rs. 5). Aminia special—one little pentagon of mutton, served up with an egg, a tomato, a carrot slice, a heart of onion. Price: Rs. 4, and probably the best item on the menu, for the gravy with its tomato overlay outdoes the spices and mellows the taste, and each of the items mentioned give a veritextured quality to the dish. Ideal if eaten, not with biryani, but a forty paise tandoori roti, the only dry thing on the menu which serves to compensate the oil overhang. There is a choice, a

further choice. Rezala at Rs. 4, so too a chicken dopiaza, chicken and mutton chop (the dry meat preparation that people in the know call chqamp) for Rs 6 and Rs 3.50 and pasinda kababs at two rupees a plate. But such delights are not easily preferred, and whether it needs advance intimation or just sheer luck on a particular day, is anybody's guess.

The essence of the place is really its workaday character. None of the customers expect much more of it than a prompt and heaped serving of biryani and curry and onion salad (30 paise) and perhaps a sticky firni (rice pudding, if one must be mundane), served in its tradition-bound clay bowls. There is no lingering, for a bellyful is the only consideration.

Rita Bhimani





STAR WARS SCRAPBOOK



...DESPITE THE POWER BEING TAKEN, HE WENT AT THE BARRICADE ANYWAY, SACRIFICING HIMSELF, FORCING THEM TO SWITCH ALL SHIELDS OFF...



GENERAL DOONAN WITH THE PRINCIPLE, I'D LOVE TO BE AROUND EXPLAINING EVERYTHING ABOUT HIS SON!

I'LL STICK TO THE IMPORTANT THING, MAN



...DESPITE THE POWER BEING TAKEN, HE WENT AT THE BARRICADE ANYWAY, SACRIFICING HIMSELF, FORCING THEM TO SWITCH ALL SHIELDS OFF...



IF THE REBEL ALLIANCE BELONGS TO THE AGONY SYSTEM, VIND DOONAN DID HIS BEST THAT WON'T MAKE UP FOR THE GENERAL LOSING HIS SON, BUT MAYBE IT WILL HELP...



...DESPITE THE POWER BEING TAKEN, HE WENT AT THE BARRICADE ANYWAY, SACRIFICING HIMSELF, FORCING THEM TO SWITCH ALL SHIELDS OFF...

A FEW MORE HOURS/LORE UNDER THE REPAIRS WILL BE COMPLETED WE CAN RESUME OUR ATTACK--

TOO LATE TO HALT THE REBEL ESCAPE! ALERT THE FLEET WE HAVE OTHER OPTIONS!

MANDRAKE

By Lee Falk



THIS IS YOUR DART.

MANDRAKE GESTURES HYPNOTICALLY...

TAKE IT BACK... AND KEEP IT!

??!!



I CAME IN ONLY TO ASK DIRECTIONS... BUT NOW.. ANOTHER QUESTION.

WHEN WE PASSED A HALF HOUR AGO.. THIS SALOON WAS NOT HERE.. NOR WAS THE SIGN WHY?

!!!



GUY HERE. YEAR, YEAR...

BZZZZZZ BZZZ



WE'VE ORDERS TO FILL YOU FULL OF LEAD. ANY QUESTIONS ABOUT THAT?

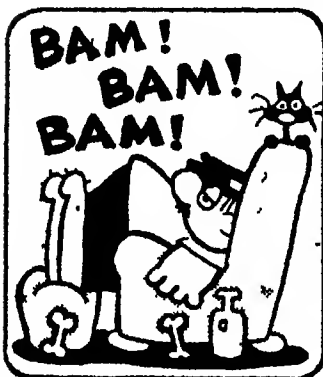
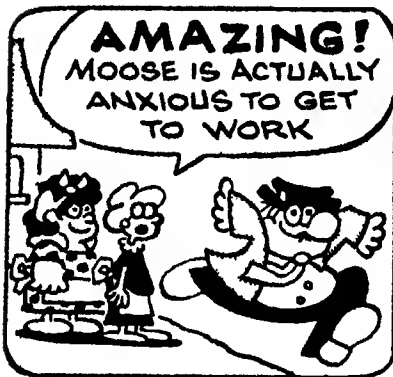
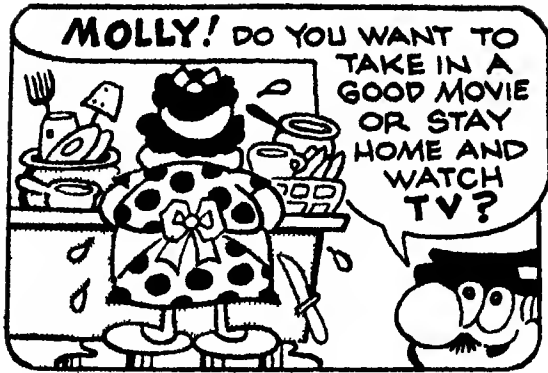
HAR HAR..

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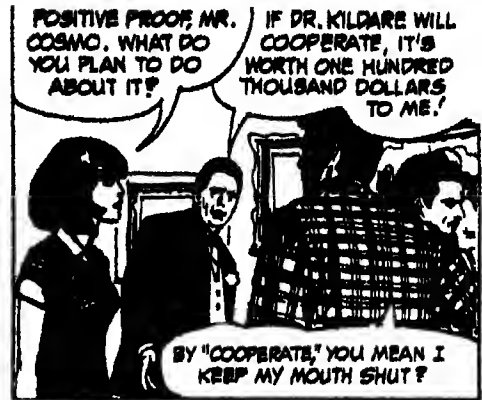
MOOSE MILLER

By Bob Weber



DR. KILDARE

By Ken Bald



THE LOCKHORNS



"LEROY AND I CAN'T AGREE ON WHAT MARRIAGE COUNSELOR TO SWITCH TO."



"I DON'T HAVE TO COME HERE TO BE INSULTED. I COULD STAY HOME AND WATCH TV."



"WHAT DO YOU WANT TO REFUSE TO EAT FOR SUPPER TONIGHT?"



"IT'S NOT SO ROMANTIC AS IT IS CHEAP."

GUIDE / Schools for Western Dances

TAKING STEPS TO RHYTHM AND GRACE

If you want to be a 'mover' on the floor, just put on your dancing shoes and enlist

MIRRORS dotted the large, well-decorated airconditioned room. However, activity centred around the dance-floor which was some 28 feet in length and 24 feet in breadth. Lithe young men and well-proportioned ladies swayed frenetically to the glorified funk from the soundtrack of *Saturday Night Fever*. By a quirk of timing, it was a Saturday night when one witnessed this spectacle in one of the few schools for western dancing in the city!

Despite a strenuous 9-5 work schedule, an increasing number of cosmopolites are enlisting themselves at these schools. The proprietors and organisers thrive on the booming business, but lament the inavailability of qualified teachers, which is the single most important factor preventing the mushrooming of such schools all over the city. As one instructor is needed per student in certain types of ballroom dancing, the demand for instructors is understandably high.

However, there are optimistic chords which are soon picked up by the discerning observer. Says Mr Peter Dey, who founded his own dance school in Calcutta way back

in 1946: "Whichever way you look at the situation, the current craze for western dances and for learning them is much more than what it was during the Raj." Three factors explain this sudden enthusiasm, the most obvious being the impetus given to jitterbugs and jivers by the screening of films like *Saturday Night Fever*, *Thank God It's Friday*, and of, course, our very own Hindi movies with their glaring lights and the phenomenal success of Mithun Chakraborty. Also, one must take into account the tremendous status that a good mover on the floor has on the party circuit in Calcutta. As this circuit is the main realm of socialising for teenagers in the city, they take the business of getting their limbs coordinated to the music very seriously. Then there is the increasing number of persons going to Europe or the USA for a vacation. These persons feel that if they wish to enjoy their holidays to the hilt they must be in a position to do as the Romans do (in a carnival or fiesta that is).

Disco is the big controversy of the day. Mr Dey feels: "Youngsters go in for disco because their sense of melody is poor and they find 'beat'



Saturday Night Fever

music easier to dance to." According to him as well as other experts, ballroom dancing is the 'big one.' It is the most difficult and important part of western dancing and should anyone fancy his or her toe-tapping ability, the focus of that person's attention should be on ballroom dancing. Disco, apparently, is a piece of cake after Ballroom. As Mr Dey puts it: "A good billiards player can easily pick up snooker. The reverse is often disastrous."

YWCA (134, S.N. Banerjee Road, 244391, 243830) is one of the very few reputed western dancing schools in the city. But, the admission is restricted to girls only. The crash course for western dancing continues for two months and costs Rs 200. Altogether, 16 lessons are given, each of an hour's duration. Lessons are given in Disco, Ballroom (Foxtrot and Waltz) and also in Latin American (Rumba, Jive, Cha Cha) dances. Classes are held in the afternoon and the maximum number of students taken at a time in this three-in-one dancing course is 50.

A western dancing school which has started quite recently is the **Sonorous Dancing School, (Flat no-211, Karnani Mansion, 25A, Park Street, 214049)**. Here, experienced lady teachers take the classes, which are held between 3 pm and 8.30 pm. For beginners the course is divided into three parts—A, B and C—including Ballroom, Latin American and Disco. Each part contains



Disco: Strain on the muscles

15 lessons and the tuition fee is Rs 200 per part. The duration of each lesson is half an hour. The parts can be booked together or separately and must be completed within six months. Then there is Part D which is the advanced course. Here 10 lessons each are given in Foxtrot, Quick Step, Waltz, Tango, Viennese Waltz, Rumba, Cha Cha, Disco, Jive, International Jive and Saturday Night Fever. The total amount charged for this course is Rs 200. The school also has the provision for part E where advanced techniques in these dances are taught, subject to the completion of the earlier parts at Rs 30 per class.

Silverstar School, (12/1A Lindsay Street, 241722) is rated by many as the best western dancing school in the city. It was founded by Mr Peter Dey in 1946. All sorts of western dances are taught in three broad categories—Ballroom, Disco and Latin American. There is also the Tango, meant for slightly advanced students. The various types of ballroom dances taught here include Slow Foxtrot, Rhythm, Quick Rhythm, Quick Step, Waltz and Viennese Waltz. Latin American consists of Rumba, Samba, Cha Cha Jive and International Jive. The most popular course, Disco, includes Hustle, Traffic, L.A. Walk, and Bumps. For a single course 10 lessons are given and the amount charged is Rs 150. For Tango Rs 75 is charged for five lessons. The school takes only four students at a time for Ballroom dancing as there are only four teachers.

It is not easy to get admission into this school as there is always a



Students queuing up to learn the Hustle



The elegance of the Jive

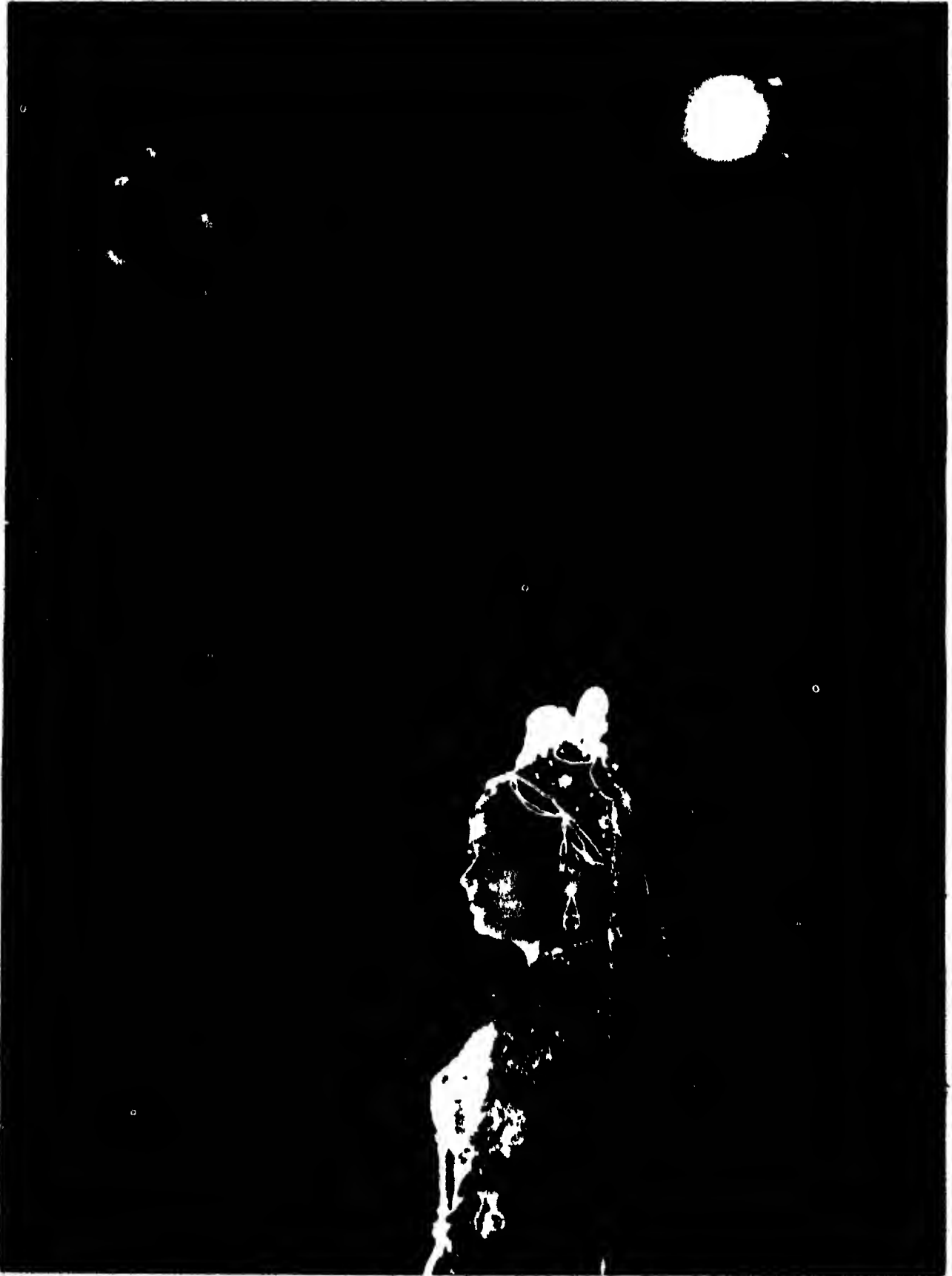
heavy rush. The crowd comprises not only young boys and girls but also well-known doctors and lawyers; housewives, judges and even filmstars take lessons here. Any course taken up here should be completed within six months. Subsequently, practice sessions can be booked at RS 20 for two hours.

You might have often seen and admired the poise, grace, and easiness with which dancers perform on the floor, and must have envied their ability to dance in rhythmic coordination with the mesmerising music. Why not give yourself a chance? How about turning everyone's head in a party with your dazzling footwork? Come on, give it a go.

Gautam Bhattacharya

Photos: Asoke Chakrabarty

CALCUTTA / Jayanta Saha



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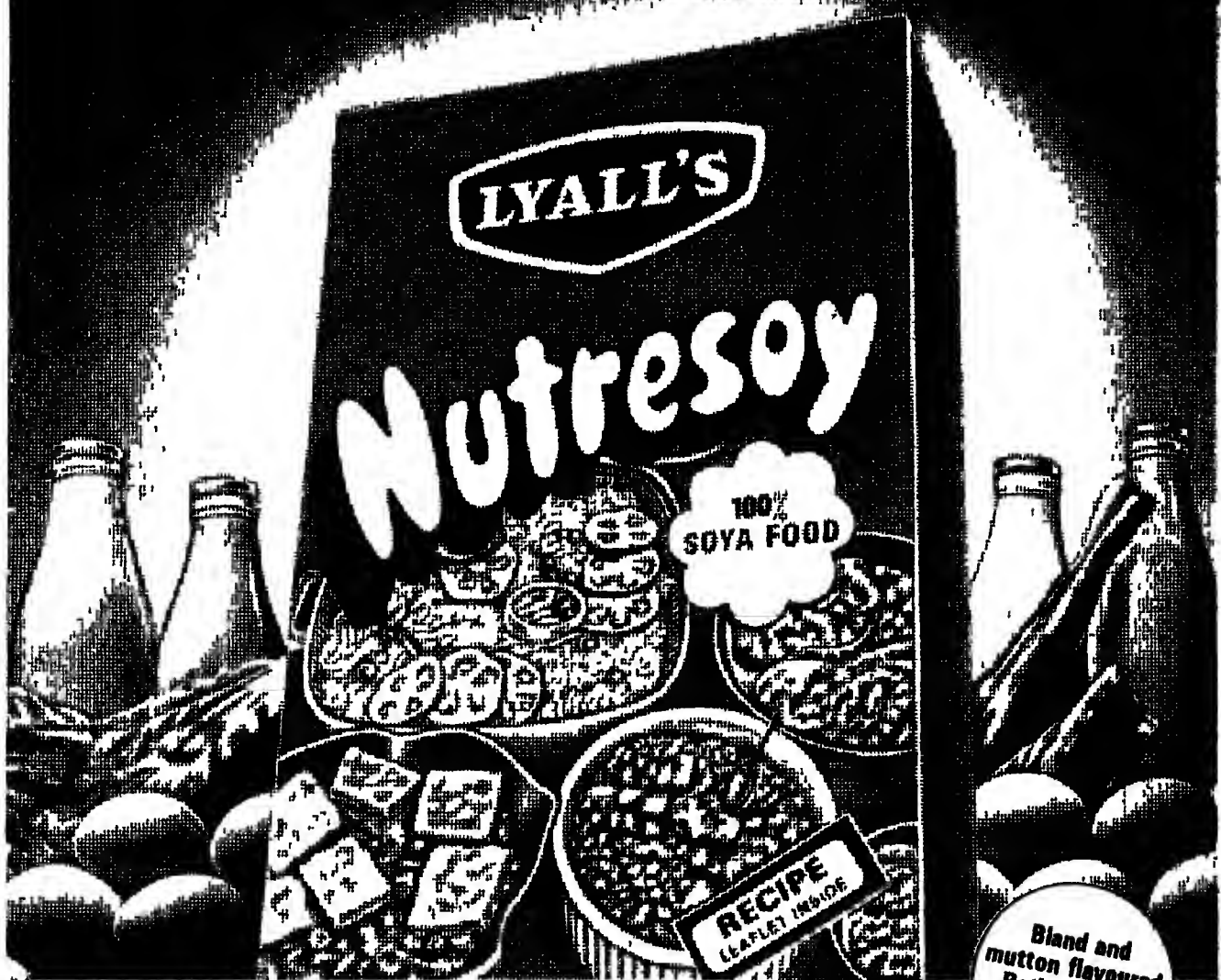
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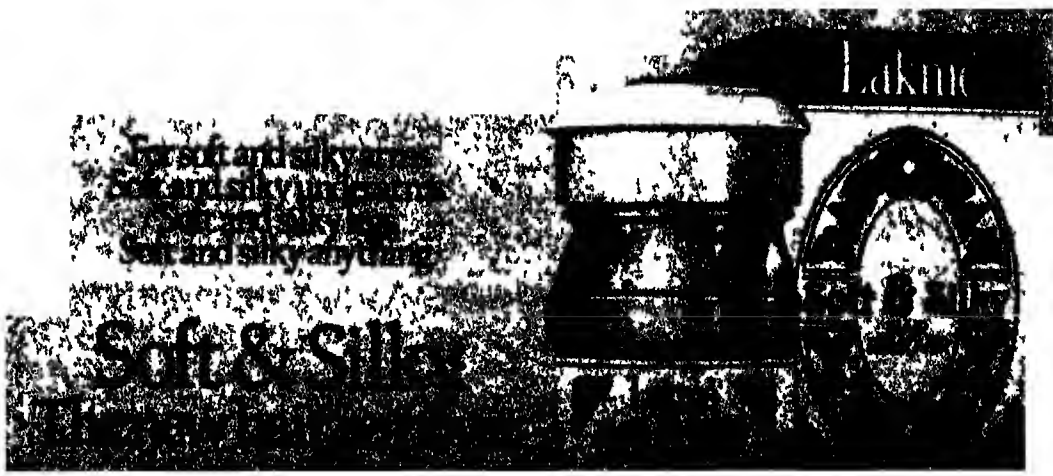
Colony Magazine

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"I feel soft and silky
and woman all over."

Lakmé



"I feel soft and silky
and silky
and silky any day."

Soft & Silky

Post Mortem Backstage

Mr Amar Ganguly's statement (15 May) was interesting because I happen to be Bohurupée's first secretary—in fact, the founder-secretary. It seems that after so many years, some incidents have got blurred in his mind.

While Mr Ganguly is loud in proclaiming association with the group from the time of its inception, he does not remember who introduced him to it. It was Kalim Sharafi, the versatile actor-singer and former member of the IPTA. It was he who took Mr Ganguly, Mohammad Zakariah and me to be introduced to Sombhu Mitra. Another founder-member was Mohammad Israel. Mr Ganguly has admitted to Monoranjan Bhattacharya, Gangapada Bose, Sombhu Mitra, Tripti Mitra and Shobhen Majumdar being founder-members. Did he forget the names of the others, especially Mr Kalim Sharafi who played such a vital role? Or did he not consider it important enough to do so?

He insinuates that Bijon Bhattacharya and Ritwik Ghatak left Bohurupée after a few shows. That, again, was not so. These two persons belonged, for a certain period, to that body of men and women who had taken part in three productions of Nabanna after they had left IPTA and Bohurupée had not yet been formed.

It is also reported that "in the 40s, Sombhu Mitra led a group of enthusiastic youngsters...they formed the IPTA." No, the IPTA was not formed by Mr Mitra; he was an important member of the Association. Nor did Mr Ganguly take classes in the 50s, as he claims. Had he gathered enough experience and did he have enough ability at that time (if one takes his word for it that he was 19 when he joined the group) to deliver lectures with Mr Mitra on acting and other

aspects of the stage? Mr Ganguly states that at that time Bohurupée could not afford to pay makeup men and scene shifters and so everybody had to do everything. That is only partly correct. True, we did everything ourselves primarily because theatre was a sacred mission to all of us, big or small.

A word about Raktakarabi. The article says that the success of the production at the All India Drama Festival in Delhi in 1954 was due to "the superb acting" of some people including Mr Ganguly. For one thing, Raktakarabi was a director's production rather than an actor's. Besides, what about the invaluable contribution of Khaled Chowdhury who designed the sets and supplied the incidental music; of Sitangshu Mukherjee who constructed those sets and of Tapas Sen who was in charge of lights?

What I say here is naturally my view. But if one person's view is not considered conclusive enough, one can refer to people who were associated with Bohurupée—Tapas Sen, Shobhen Majumdar and critic Arany Banerjee. One can also write to Kalim Sharafi and Mohammad Zakariah in Dhaka if one has enough interest in the matter.
Ashoke Majumder,
Calcutta

Not the Same

I have just realised that my Sundays are not the same without the Colour Magazine before me.
Bhashkar Chatterjee,
Calcutta

Eating Out

A cuisinier of a rare and dwindling progeny had once contemptuously commented on the absolute lack of refinement in the decadent art of cooking of the present generation.

Rita Bhimani's pointers of late towards rather ungraceful havens of Bengali

food, frivolously preceded by exordiums on the typically middleclass culinary delicacies that are not essentially Bengali, written with a rudimentary knowledge on the subject, confirms the septuagenarian cuisinier's clairvoyance.

Sidheswari Ashram on Free School Street, abounds in flies within its typically degenerated environment, and serves "quick meals" that are to be hastily devoured: the idle gratifications of the palate with those rare concoctions which are essentially Bengali are distant dreams.

A fastidious eater seeking delicacies necessarily vegetarian like Mochar Ghanto, Kochu Bata, Puishak, Labra, Kalojiree Jhot, would be best admonished from entering the Ashram.

To the seekers of non-vegetarian delights, the Ashram is at its most evil state, disowning such niceties as Hilsa Paturi, Pabda Panchfaron, Parse Jhal, or a Sukto with Baspata.

The vertebrate that lived in water died an ignominious death in a cesspool of spice and water that the Ashram imperceptibly calls Jhol or is it Macher Jhol?
Udayan Ghash,
Calcutta

Prizeless

Why don't you call your magazine a Black-and-white Magazine? Your Limelight is really bright, but Panorama is stupid. The comic strips are fine, but I've read them already in American mags, so I get bored with them. The Quiz page? Well, just nice. The snaps in Calcutta are absolutely super and undoubtedly it is the best page in the magazine.

Another thing: don't you believe in pen friends? And why don't you introduce a best letter prize?
Leo Lalit Choraria,
Gauhati (Assam)

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19 JUNE 1983

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After 17 years on the Calcutta Maidan, Habib has left the city and now assists his new side, Tata Sports Club. In a Nostalgia piece, Habib remembers Calcutta.

8

Thousands of children in Calcutta are overworked, underfed and underpaid—if paid at all. Theirs is a forgotten childhood. Panorama talks about child labour in the city.

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Visitors to Chandannagar Church are transported to another era, another ethos. Talking Shop covers the magical architectural styles of the church.

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Rainbow: All about a gorgeous snakecharmer.

Cover:
Nikhil Bhattacharya

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NOSTALGIA / Md Habib

'BARE MIYAN' REMEMBERS CALCUTTA

For 17 long years, Md Habib has been a familiar face on the Calcutta Maidan. The current football season, however, started without 'Bare Miyan' who has now shifted to Bombay



Habib: Last seen in Calcutta wearing East Bengal colours

BOTH Habib and the football fans of Calcutta are missing each other. The frail looking boy (he still looks that, from a distance) can no longer be sighted, entering the field last, or his measured passes creating gaping holes in the rival defence. No longer will his colleagues be sworn at by 'Bare Miyan', as he was affectionately called. Nobody escaped his verbal lashing if he failed to give off his best; not even his younger brother, the legitimacy of whose birth would often be questioned by the acid tongue of Habib. No longer will Habib be seen returning to the tent, looking down at the ground and not speaking to anyone.

For Habib, the ground was everything. One can count on one's fingers the number of practice matches he missed in his 17 long years on the Calcutta Maidan. He was a perfectionist in the truest sense of the word and, perhaps, the first professional football player that India has produced. He never did anything else but play football. Early morning, it was to the grounds for a hard grind. Then, back to his mess, some sleep and an occasional film in the evening. Vices and Habib were goalposts apart.

Now, Habib will play here no more.

Currently in Bombay, Habib now assists his new side, Tata Sports Club. He last played here for East Bengal. Has 'Bare Miyan' forgotten Calcutta already? "How can I?" he asked me. "It's the place that gave me everything I ever dreamt of."

Then why did he leave? "Honestly," he replied softly, "if I had wanted, I could have stayed with one of the big teams in Calcutta for at least another two years. But I would not have found a regular place in the team. And I didn't want that. I want to play regularly and that is why when Tatas came up with an offer late last year, I accepted it. But that doesn't mean I don't want to play in Calcutta. I wish the last match I ever play is

staged in Calcutta. It means everything to me, even more than Hyderabad (his hometown)."

What about the future? "I will go back to Calcutta as a coach," he said with determination. "And playing in Calcutta for so long I have learnt one thing; you must always be in the limelight. P.K. Banerjee has managed to do just that. I also want to coach a big team; otherwise you can't remain in the limelight."

Let us travel down memory lane and trace the career of 'Bare Miyan.'

Early years: My father, Mohammed Ibrahim, was a footballer. I'm the fourth among six brothers, and all three older to me, Azam, Moin and Fareed, were also footballers. My two younger brothers, Akbar and Jaffar, were also destined to play this game. So, in such an environment, it was but natural that I took to the game right from my childhood. At that stage I used to play without boots, because we couldn't afford so many pairs in the family.

When I was in class five (Habib was born on 17 July 1949) I started playing in various tournaments in Hyderabad and in 1962, it was my elder brother, Moin, who was at that time playing for Mohammedan Sporting in Calcutta, who bought me my first pair of boots. It was ironic that he had bought that pair from Calcutta.

That same year, I was 13, and the City College Old Boys asked me to play for their club. The same year I got a chance to represent my state, Andhra Pradesh, in the junior nationals.

It was with CCOB that I played in the various tournaments around the country like the Durand, Rovers and the DCM. The next year (1963), I was selected to represent my state in the senior nationals and till 1965, I kept on playing both in the junior and senior nationals for my state, captaining the junior side in 1965.

It was in 1965 that I was offered a job as a wireman in Hyderabad Telephones for a sum of Rs 130 per month. That year turned out to be a very vital one for me. The 1965 nationals were taking place at Quilon and along with Nayeemuddin and Afzal, I was also playing for my state. It was during this nationals that I was offered a chance to play for East Bengal.

Coming over to Calcutta: The late Jyotish Guha had asked us, Nayeem, Afzal and myself, to join East Bengal for the 1966 season. At



Habib (East Bengal) and C. Praaad (Mohun Bagan) in the 1970 Durand Final: the ball of contention

first I was very nervous, but when the other two decided that they would go to Calcutta, I also decided that I would go along with them. But I faced a lot of difficulty convincing my parents, specially my mother, about my decision. To her, I was still a small boy. But, ultimately, they gave in when my eldest brother, Azam, explained to them that nothing would go wrong.

But before I could go to Calcutta, I was selected to represent the junior India team for a trip abroad and I remember that we came back on a Thursday night and East Bengal were playing their first match of the 1966 league on Friday, against Kalighat.

First match: That year, Shyam Thapa also joined East Bengal. At Calcutta, I was staying with Jyotishda, but though he treated me like his son, he never told me whether I had

been selected to play or not. When I entered the club tent, someone told me to have a look at the notice board. I could hardly believe my eyes. My name was there in the list. I still fondly remember the first 11 names: Peter Thangaraj, B. Debnath, Nayeem, Santo Mitra, Prasanta Sinha, Ram Bahadur, Sukumar Samajpati, Mohammed Habib, Gurrkripal Singh, Parimal Dey and Kalibabu Sharma.

I did not have any idea about the ground conditions in Calcutta and couldn't decide what kind of boots to wear. I wore the first ones available and within the first 15 minutes of the game, two of my spikes came off. I was also having problems adjusting to the style of play. In Hyderabad, we mainly relied on through passes, but on that day, there was no one to receive my through passes. We had not been

able to score till the 34th minute of the first half and the supporters of the club were screaming and yelling. With barely a few seconds to go for halftime, a centre came from Samajpati from the right. I connected with a well timed volley and—goal!

When we came back to the tent after the interval, Jyotishda scolded Shankar (the old maali of the club, who is still there) and told him that he should have made sure that I was given a proper pair of boots. We won that match by four goals: my contribution was two. It was on that day I learnt that in Calcutta, scoring goals was a very important aspect of the game and if a player can do that, he will be worshipped. Luckily, I was able to score in most of the matches in that season and so I became an established player in this Mecca of Indian football.

First major injury: Both East Bengal and Mohun Bagan were in a tie when these two teams met to decide the league champions. While we had lost to Eastern Railway, Mohun Bagan had lost to BNR. It was a very big occasion for me. Mohun Bagan had two of the toughest defenders during that period, Jarnail Singh and C Prasad. I remember we earned a penalty and missed it. In the second half, I got a chance and was about to volley from about 40 yards, when in came Prasad, charging towards me. He just tapped me on the shin and after that I lost my senses.

I had to be carried out with the help of stretcher. Soon after, I heard that we had won by a goal, scored by Samajpati. I wanted to jump up from the stretcher with joy, but the pain didn't allow me. I was taken to the Medical College Hospital, my first visit to any hospital. Afterwards, Jyotishda came to see me, and had me removed to the Southern Nursing Home.

East Bengal had become the league champions and everyday I used to get visitors with flowers. They reminded me of the last minute goal I had scored against Aryan, which had helped us win the match. As it turned out, that proved to be a very vital match. It was then I realised why footballers through the ages have wanted to come to Calcutta and play here. After all, where else in India would you get such affection?

My leg was plastered at the Chit-taranjan Hospital, but when the

plaster was opened, I started crying: my leg had become so thin. I told Jyotishda that I wanted to do hakimi treatment at Hyderabad and he agreed and send Afzal along with me. After one month, I was fully fit and went back to Calcutta. I wanted to get along with the game which, by then, had become a way of life for me.

The first transfer drama: An offer came from Mohun Bagan to join them for the 1967 season. They told me that everything was settled with



With daughter Husna

Nayeem and that I should also join them. I thought since Nayeem was joining Mohun Bagan, I would join them, too. All this was settled at Hyderabad and after that the Mohun Bagan officials told us that we should come to Calcutta on such and such date and we would be picked from the airport.

Somehow, the East Bengal officials came to know about our decision to join Mohun Bagan and started looking for us. Ultimately, they found Nayeem and practically 'kidnapped' him. But I was in the hands of some Mohun Bagan officials. When the day came to sign for them and I went along with them to the office, the East Bengal supporters—I don't know how—had come to know when I was going. Just when I arrived at the office, they started hurling bombs. There was terrific confusion and though everything was not very clear to me, I

remember being picked up by some people and taken to the East Bengal officials. I told them that since the Mohun Bagan officials had told me that Nayeem was joining them, I wanted to play alongside Nayeem. Ultimately, I withdrew in favour of East Bengal. That was my first experience of what club transfer is really like in Calcutta.

Switching over to Mohun Bagan: It was in 1968 that I ultimately joined Mohun Bagan. The junior India camp was taking place at Bombay and one of the club officials had come there to contact me. Everything was finalised. We boarded a train, but just to make sure that the East Bengal people were not there at the Howrah station, he told me to get down at Kharagpur and from there we went by car to Mannada's (Sailen Manna) house in Howrah. Nayeem also joined me in Mohun Bagan that year. I was in Mohun Bagan for only two years (1968-69) because I was forced to rejoin East Bengal in dramatic conditions.

'Kidnapped': In 1970, Santo Mitra became the East Bengal captain and he told me that he wanted me to play for his side. I agreed and signed for East Bengal. But when this was announced, some of the Mohun Bagan officials picked me up and made me withdraw, which meant I was still with Mohun Bagan.

Now, the real drama started. Bengal became the national champions and accordingly we were supposed to go to Teheran to play a few matches. I had packed my suitcase and sent it along with the other players'. I had gone to the East Bengal mess to collect my things because I wouldn't be staying with them anymore. When I was coming out, three-four persons rushed towards me, threatening me with a knife, and took me to Jadavpur and kept me there. Meanwhile, the Bengal team had left and when they found that I was missing at the airport, news was flashed that Habib had been kidnapped. For the next two days, with the same clothes, I was in Tollygunge, in the custody of those persons.

I remember there was also a dog in that house. On the third day, I got a chance to escape. But I was very worried because they had threatened me that if I tried to escape, I would be killed. I took a taxi and lying low down on the back seat, I went straight to the masjid on Zakaria Street where a friend of

mine was staying. From there I rang up the then football secretary of East Bengal, Subir Ghosh, and told him everything. Nayeem was there and he told me that I should not have withdrawn in favour of Mohun Bagan.

Then Subirda's wife spoke over the phone and told me that if I didn't play with East Bengal that year, Subirda would be killed by the club supporters. I didn't know what to do and told her, that if it could be arranged, I would play for East Bengal. Subirda came and picked me up and contacted Bechu Dutta Roy (AIFF president), who told me that I should join the Bengal team immediately at Teheran. Subirda took me to the airport. I was supposed to go to Delhi and from there to Teheran, where my suitcase had already reached.

Golden era: I'm really proud that I was in the East Bengal side during the period 1972-74. It is generally considered the golden era of the club. After Pradipda (P.K. Banerjee) joined as our coach in 1972, there was a tremendous facelift in our side. That year, we won all the titles, winning the IFA league, IFA Shield, Durand and jointly the Rovers. That was a triple crown.

During that period we were without doubt the best team in the country and we were invincible. This period continued till 1975, but I wasn't there in the last year. I switched over to Mohammedan Sporting, for the first time in my career.

Over to Mohammedan Sporting: The league match between East Bengal and Mohammedan Sporting in 1974 had ended in a draw. When we were returning to the tent after the match, Dr Nripen Das, who was the general secretary of the club said aloud that just because my younger brother, Akbar, and I had been 'managed' did we fail to win that match. Our coach, Pradipda, did not say anything. He didn't protest. This made me very sad and it was on that day that I decided that I wouldn't stay on with East Bengal.

Mohammedan Sporting approached me with an offer to play for them in 1975 and I agreed. But it was our bad luck that just at the start of the season, the gallery collapsed and matches had to be suspended for about a month. So that left us without any match practice. We lost to East Bengal in the league, but I did manage to score a goal. In

addition, when Sudhir Karmakar fouled me inside the box, we earned a penalty. But Habib Khan muffed the chance. If he had converted, we could have won the match and the league.

Back to Mohun Bagan: Mohun Bagan was going through a very lean spell during the early part of the seventies. When in 1976 they decided to build a strong side, they approached us, Akbar and me, to join them. We agreed and as it turned out to be, it was Akbar who



Remembering Allah

scored the quickest goal, perhaps, in the game of football. It was in the match against East Bengal at the Eden Gardens. Within 15 seconds we were up by a goal.

With that the fate of the club changed. Not only did we win the league, but also shared the IFA Shield along with East Bengal. But the best was yet to come. In 1977, we lost to East Bengal in the league. This defeat made us think hard and we started preparing in right earnest for the IFA Shield.

Before we played in the IFA Shield, Cosmos of New York came to Calcutta and played an exhibition match with Mohun Bagan. Just imagine, playing against Pele! It's one of the most important days of my life. (After the match Pele had complimented Habib by enquiring who the 'short, young boy' wearing the number 10 jersey which was the same number Pele always wore. 'He

was great,' the Black Pearl had remarked.)

We played well in that match and managed to draw against such a famous side. After that we won the IFA Shield, Durand and the Rovers, all outright. This time it was a triple crown for me. The following year, 1978, we also won the league, and then shared the IFA Shield with a Russian side, Ararat.

Back to his first club: In 1980, the whole set of players who had represented East Bengal in 1979 quit and went over to Mohammedan Sporting, the team which I had assisted in 1979. When this exodus took place, I decided to join East Bengal, because it was a big challenge to me. That year, Pradipda, who had been coaching Mohun Bagan since 1976, also re-joined East Bengal. And it was a sort of reunion.

That year, the Iranian duo, Majid Baskar and Jamshid Nasirri, also joined East Bengal. Our first tournament was the Federation Cup at Calcutta which we shared with Mohun Bagan. But the league was left incomplete because of the sad incident (East Bengal vs Mohun Bagan) on 16 August 1980 at the Eden Gardens. Both the league and the Shield were abandoned. But we did share the Rovers with Mohammedan Sporting after beating Mohun Bagan in the semi-final.

Last two years: In 1981, I again joined Mohun Bagan and then in 1982, I went back to East Bengal. The last year was a bad experience for me. I played regularly in the Federation Cup at Calicut and also in the first few matches of the league. But after that a sudden change came over our coach, Amal Dutta. He stopped talking to me and didn't give me a chance to play.

I thought, what is the point in staying when I won't get a chance. I came back to Hyderabad. Suddenly, before the Mohammedan Sporting match, Amalda called me from Calcutta and told me to join the team. I returned and even played in that match, but it was a bad match both for Sudhir Karmakar, who had also been recalled after a long break, and me. Amalda started behaving in the same fashion again, and I again went back to Hyderabad. It is indeed sad that after all these years in Calcutta, I have to leave under such conditions....

Sarajit Deb

Colour photo: Nikhil Bhattacharya

INVESTIGATION / Child Labour

WITHERING BEFORE THEY BLOOM

Children, employed variously, are most often overworked and underpaid. Theirs is a forgotten childhood

A 12 years old boy, Ramjatan Mondal, who used to work at a shop on Prafulla Sarkar Street in central Calcutta, was found dead on the staircase between the second and third floors of a six-storey building on Princep Street, on 24 June 1980. A police case (general diary No. 1988) was registered with the Bowbazar police station. But the details of the investigation were not made public. It is learnt from police sources that none were arrested in this connection.

Why and how did the boy die? When asked about the cause of his sudden death, policemen declined to comment. As a last resort, we met some people residing in the area. Many of them said that Ramjatan, who came from a remote village in Mudhubani district, Bihar, was underfed and overworked. A few of them also pointed out that he was suffering from illness. A shopkeeper said, "He had to work hard from dawn to dusk with hardly any rest."

Ramjatan's case is a stark instance of the circumstances under which numerous unfortunate Calcutta children work in various walks of life.

An eight years old girl, Malu Devi, has to work hard from dawn to dusk at a brick kiln in Kamargachia, near Garia. She has to carry unfinished bricks from one place to another for more than ten hours a day. But how much does she earn? Very little. Her weekly payment varies between Rs 15 to Rs 20.

Frail looking Malu came over to Calcutta with her parents from the remote Jalalpur village in Bihar. Her father Saraju Prasad, remembers. "It was in September last year when I came to Calcutta in search of a job. A broker brought us to this brick kiln belonging to Mr H. Raj." When asked why he had allowed his eight years old daughter to work at this brick kiln, he replied. "If she does not work, who will look after her? We are poor people and can't afford to give her education." Later, Malu confided to me that she was not even allowed to play with other

children of the locality. For her it is all work and no play. She said, "Babu, I'm totally fed up, but what can I do?"

No less pitiable is the condition of the seven years old Sanaton Purkait who works in a sweetmeat shop in the Jadavpur area. He and his elder brother Panchanan (10) have been working at the shop for more than a year. Said Sanaton, "When our father died, we (the two brothers and a sister) came to Calcutta with our mother. Then one of our neighbours who knew the shopowner, requested him to employ us in his shop. My mother works here as a maid servant at a house." But Sanaton who works hard the whole day earns only Rs 5 a month. He added, "We stay at the shop and also take our meals here. I feel really tired after 8 in the night when I am asked to serve the customers."

Like Malu and Sanaton, thousands of other children variously employed in Calcutta and its adjoining areas are usually overworked, underfed and underpaid—if paid at all. Many risk their physical and mental wellbeing and surrender their childhood to financial exigencies.

Schooling is also ruled out for them who work between 12 to 14 hours a day. They are even deprived of the love and care of their parents who want them to earn money. But, due to hard labour, sometimes under extremely hazardous conditions, they become victims of various diseases. And when they fall ill, their services are not required and they are impolitely turned out.

Children who work in various hotels, restaurants, teastalls and many other small establishments in the city are mostly from the remote villages of West Bengal districts and some other neighbouring states like Bihar, Orissa, Uttar Pradesh and so on.

According to a Calcutta University research scholar, Mr Swapan Kumar Sinha, who had selected 800 child workers for his study on child

labour, the alarming growth of child labour in Calcutta is obviously due to migration from villages in West Bengal and neighbouring states. In his four-year-old study, conducted on the basis of 1971 census from 1977 to 1980, Mr Sinha observed that the total number of child workers in the state are 5.11 lakhs of which Calcutta alone recorded 20,465 child workers. But in the course of the next three years, the figures of child workers have necessarily shot up.

Mr Singh also said that the migration from the districts of West Bengal is much higher than that from the neighbouring states. On the basis of his study on 800 children, he suggested Midnapore as at the top from which 25.26 per cent children come over to the city in search of jobs. Next to Midnapore, is 24 Parganas from where 13.65 children migrate to the city. The third district from which 11.62 per cent children come into the city is Howrah. The other districts like Hooghly, Nadia, Burdwan, Bankura, Darjeeling, Malda and Birbhum normally sends 1.88 per cent, 1.5 per cent, 7.6 per cent, 3.7 per cent, 2.5 per cent, and 1.2 per cent of child workers, respectively.

Among the neighbouring states, Bihar tops the list in supplying workers to Calcutta. It is found that of the 31 districts in Bihar, children migrate from at least 20 districts to Calcutta. Next are Orissa and Uttar Pradesh from which a large number of children come over to Calcutta, too.

How do they come over to Calcutta? Investigation revealed that child workers from various districts of West Bengal and some neighbouring states pour into the city in two different ways. In the first place, children come with their parents who leave their dwelling places in search of jobs. It is poverty which forces them to get their children employed in shops, factories or in any other establishments in the city at such a tender age. Mohammad



Contemplating a childhood that wasn't

Safiulla (12), who came from Bihar with his father, is now working in a motor garage on B.T. Road in north Calcutta. Said he, "I earn only Rs 50 per month, but for this I have to work hard from morning to night."

Secondly, some children also migrate to the city along with some persons known to their parents or other relations. Bablu Sau (10), who lost his father when he was only seven, had to come over to Calcutta from Varanasi with some of his relations to work at a small motor garage in the Cossipore area in north Calcutta. He said that when his relations, who worked in Calcutta, asked him if he liked to come to Calcutta, he agreed. "After my father died, I had to leave home in search of a job and come over to Calcutta along with my relations," he added.

Uttam Das (11) is another such tenderaged boy who came to Calcutta with one of his neighbours from Bagnan in Howrah district. Uttam, who is now working at a motorparts

shop near Shyambazar has to send money every month to his relatives staying in Bagnan. Said he, "Most of what I earn after working for over 12 hours a day, I send to my parents."

It is found that the majority of migrant children are of the 11-14 age groups. What are the reasons for their migration? While economic hardship is the driving force behind most children toiling when they should have been playing, parents sometimes prove to be the harshest taskmasters.

A 12 years old Debashish Ghosh, who is now working in a teastall on Gariahat Road in south Calcutta, had to leave his house a year ago when his parents beat him up mercilessly. Recounted Debashish, "My parents did not like me and often told me to leave home in search of a job. So, one day, when they beat me up, I left my native village in Burdwan district and boarded a Howrah-bound train without knowing its destination. When I got down at the

Howrah station, a gentlemen took me to his house and later gave me a job in this teastall." Such lack of family ties often forces children to abandon their homes.

In many cases, countless parents simply leave their children to the wolves. Such children spend most of their working hours at self-created tasks like polishing shoes, picking rags or begging.

The story of ten years old Debu who was abandoned at the Sealdah station sometime in December last year by his uncle, is painful. Debu who now earns less than Rs 5 a day by polishing shoes in the Sealdah station area the whole day, said, "My mother was very cruel to me and to my two younger sisters. She forsook my father and started living with my uncle. I don't know where my father and two sisters are. But it was my uncle who once brought me here promising to show me some of the places in Calcutta; he later abandoned me."

Indeed such abandoned children, who have nobody to look after them, are forced to scavenge for an existence on the city streets and in the garbage dumps. Observes a social worker, "Those luckless children should be traced and kept at the Institute for Correctional Services at Barasat in 24 Parganas district, for their upbringing and education."

It is also learnt that necessity is not the cause of all child labour. Many children between the ages of 10 and 14 become unruly and disobedient. They neither read nor attend school in their childhood. Said Shyamal Das (12) who is now working in a small hotel in central Calcutta, "I don't like to read books all the time. So when my parents were determined to send me to the village school I left the house on my own accord." Shyamal, who came from a village in Nadia district, said that he would not like to return home. "I am better off here living on my self earned money." Parents too prefer this arrangement. Observes a widow Kamala Purkait (50), who has two of her children employed in a sweetmeat shop in south Calcutta,

"I requested the shopowner to employ my two children in his shop when I found them unruly and disobedient. They did nothing worthwhile at home instead they used to quarrel with the other children in the locality all the time making my life miserable."

But such cases are rare in comparison to the thousands of other children between the ages of 10 and 15 who have to work hard so that their families can subsist. A government official admits that an attempt to deprive families of a major source of income accruing from child labour will only cause further misfortune. To curb child labour is to harass thousands of poor families which are banking on their children, he added. "In acute poverty, parents have to turn a blind eye to their child's illegal employment."

But why do the employers prefer appointing child labour in shops, restaurants, factories and in small establishments? The obvious child labour means cheap labour. They are not only employable, but 'bullyable' and easily available. Observes Mr Gopinath Ghosh, a teastall owner in the Jadavpur area, "It is much more profitable to employ child workers because in small establishments they provide better productivity than adults." Another motor-garage owner says, "Children are



Building a future, brick by brick

more manageable and more adept at certain kinds of jobs like cleaning motorcar parts, fetching water from a distance and assisting senior workers. Also, they are more devoted to their works and don't go out and get drunk," he added.

But it's an undeniable fact that children, who are satisfied with meagre incomes and do not unionise or complain to authorities when they are overworked or underpaid, are being thoroughly exploited. The working conditions are often appalling and the meagre income they earn either on monthly basis or daily basis, is ridiculous.

Most children work endless hours, sleep on the streets and subsist on inadequate food provided to them by the employers. Sometimes, they have to work in a room without proper ventilation or lighting. Round-the-clock work in such unhygienic conditions sometimes causes physical damage to children. They usually suffer from various types of chronic diseases, but they are hardly ever sent to city hospitals for treatment. In most cases, they are treated by quacks anyway who, instead of curing the disease, aggravate it.

A door-to-door survey has revealed that children who work in these small establishments usually develop chronic stomach trouble at an early age. Thirteen years old Feluram Das, who is now working in a small restaurant on Asutosh Mukherjee Road, in south Calcutta, already suffers from gastric problems. He says, "Untimely meals, which are often stale, are the reasons for my stomach trouble."

Many child workers who work long hours in brick kilns often suffer irreparable spinal damage, while a thousand others who spend long hours in factories enter their teens with permanently damaged limbs.

A number of children, who were found working with many adult workers for over 12 hours a day, at a brick kiln at Garia, might one day develop spinal damage due to the nature and long hours of work.

Added to unhealthy conditions in which children work is the meagre income they earn after all the labour. Children who work in tea-stalls, hotels or restaurants earn not more than Rs 50 a month. In some interior places, like Jadavpur, Garia and Howrah, youngsters earn even less. A seven years old boy, Gourhari Pal, who works in a hotel in Howrah station area, says, "I earn

only Rs 50 a month, but I have to send almost the whole amount to my parents staying in Amta village in Howrah district."

In motor garages and in some blacksmiths' forges, children are provided training and as such they are not given any salary on a monthly basis. Says a motor garage owner in the Cossipore area, north Calcutta, "Mostly, children who work in various garages, are being trained up so that they might become expert mechanics in future. And, for this reason, they don't get wages on a monthly basis." Nine years old Sambhu Sen who works at a blacksmith's forge at Rabindra Pali in the Jadavpur area, says, "Though we are called trainees and as such get a nominal amount of money for our tiffin or refreshment, we have to perform all kinds of jobs from morning to night."

However, those who work in

Many child workers who work long hours in brick kilns often suffer irreparable spinal damage, while a thousand others who spend long hours in factories enter their teens with permanently damaged limbs

brick kilns and in small factories get regular payment either on weekly basis or monthly basis, no matter how meagre the income is

In India, there are both central and state laws forbidding illegal child labour, but there are seldom enough enforcement officials or government interest to keep an eye on this. There are central laws like Factories Act, 1948, Employment of Children Act, 1938, and Plantations Labour Act, 1951 which are framed to regulate employment of children. These acts have also restricted children's age, hours of work and their minimum wages.

Like the central acts, various state governments have passed shops and establishments acts to regulate the working conditions of the children. The West Bengal Shops and Establishments Act was first published in the Calcutta Gazette in 1940 covering all classes of shops and estab-

lishments in the state. But to repeal various defects of the act of 1940, a new act called the West Bengal Shops and Establishments Act, 1963 came into force. This act restricts the employment of child labour under 12 years of age. It also regulates holidays, hours of work, payment of wages and leave of persons employed in shops and other establishments. The act states that no person employed in an establishment shall be required or permitted to work for more than eight hours and a half in any one day or for more than 48 hours in any week or after the hour of closing of such an establishment.

Moreover, the 'right against exploitation' under article 23 of the constitution prohibits all traffic in human beings. More precisely, article 24 states: "No child below the age of 14 years shall be employed to work in a factory or mine or engaged in any other hazardous employment."

But flouting all laws and rights against exploitation, children are being forced to work for over 12 hours a day in various shops and establishments in Calcutta and the neighbouring areas. When asked if the state government was planning to take action against persons who employ children and force them to work thus, the state labour secretary, Mr Narayan Krishnamurti, said, "There is no sufficient government machinery to check how children are being overworked and exploited in various shops and establishments in Calcutta and West Bengal."

Mr Krishnamurti, however, asserted that the members of the state advisory board on child labour met in April to discuss possible measures regarding child labour "The board members are also reviewing the existing laws regarding child labour in the state," he added.

Meanwhile, many social workers and members of child welfare organisation suggested that stringency of laws alone cannot stop child exploitation in the state. The Mag-saysay Award winner, Mr Gour Kishore Ghosh (60), who started his career as a day labourer in an electrical shop in Calcutta sometime in 1941 said, "Enactment or amendment of laws can't stop child labour. What the government must do to stop child labour is to enforce some economic measures to uplift the lot of children."

Barun Ghosh

Photographs: Sujit Ghosh

TALKING SHOP/Chandannagar Church

HYBRID ARCHITECTURE IN A SERENE SETTING

This institution epitomises the traces of French colonial influence still to be found in West Bengal

THE little hamlet of Chandannagar nestles sleepily on the West Bank of the Hooghly, just 39 kilometres from Calcutta by the Grand Trunk Road. The daily commuter, who may be just minutes away from his destination, hardly has the time to take in the pastoral ambience of Chandannagar as his train flashes past its station.

Residents of Chandannagar, for their part, seem to be forgetful of the long and colourful history of the town. Nostalgia is practically non-existent among them, despite the aura of another culture, another nation, that pervades this former French enclave and sets it apart from colonial towns which had been developed by the British. In fact, the moment one enters the town one notices dilapidated moss-grown columns on one side of the highway, proudly proclaiming *Liberte, Egalite, Fraternite*—remnants in modern-day Bengal of a revolution that took place halfway across the globe.

The *Eglise du Sacre Coeur a Chandernagore* (Church of the Sacred Heart) epitomises the traces of colonial life still to be found in

Chandannagar. The heavy wooden double doors of the church are flanked by statues of two saints, Peter and Paul. At the base of the statues are two marble tablets engraved in French. One of them states that construction of the church was undertaken by the loving care of Reverend P. Barthet, curate of the local parish c. 1875. It goes on to state that the church was dedicated to the sacred heart of Jesus on January 27, 1884, by Major-General Goethals in the presence of the apostolic prefect of French establishments in India, Rev P. Corbet. The other marble tablet declares that Major-General Claude Martin of Lyons (remembered in India by the two schools named after him in Lucknow and Calcutta) donated Rs 50,000 to the church. Interestingly, Martin stipulated that the initial sum should never be spent but the interest issuing from it was to provide alms to the local poor, generation after generation.

The moment one opens the heavy, ornate iron gate which leads to the church, awareness of the hybrid architecture that has gone towards

constructing the Chandannagar Church seeps in. This facet of the church surprises the discerning visitor all the more as it is in direct contrast to the neo-Gothic architectural styles of nearby buildings.

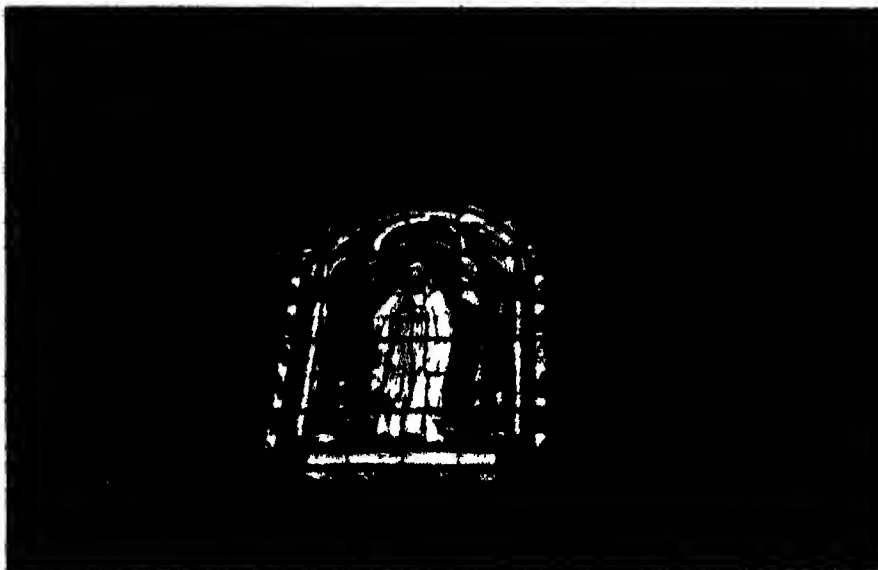
The shady garden which is in front of the main entrance of the church heightens the sense of surprise even further—firs and palms grow together in this verdurous arbour. A very charming and inspiring statue of Joan of Arc in full military regalia stands on a tall pillar in this garden. This brave woman of history and legends is holding an unfurled flag-baton and has thrust her face defiantly at the heavens.

To the left of this statue is another, that of the Virgin Mary holding the Holy Child in her arms. This second statue is enclosed in a recently-erected grotto made of rough-hewn grey stone. The rural vibrancy of Chandannagar becomes evident to the visitor at locations such as this one. If he comes at the right time of the year, he will see some snake moults in the pukur which is near the statue!

Prior to going into the church proper, a walk around the smaller garden on the side of the property reveals the great stained-glass windows, some 14 feet high, which line the sides of the church. Below these great panes is the church's cemetery, which has many wornout slabs marking the spot where French nationals were laid to rest. While trying to decipher the elaborate benedictions in Latin which have been inscribed on the tombstones, one will have a minor shock at coming across the grave of a certain Marie Antoinette.

Prior to stepping through the wooden double doors, previously mentioned, which lead into the church, a look heavenwards imprints a panorama in the mind's eye. The faded yellow facade of the church bears two central Roman arches, one above the other, with the squat belfry on the side. If one's entrance into the church coincides with the pealing of church-bells, the occasion will be all that more memorable.

Inside the church, a wide, central passage leads between the pews and towards the altar. This central aisle is flanked by two narrower ones on its sides, which are separated from the pews by a continuous series of low, rounded arches. A high barrel-



The Virgin Mary seems all the more beautiful



The fantastic rainbow effect from the stained-glass windows

vaulted roof, ribbed along its entire length, culminates in a huge dome which is about 80 feet in height

The altar itself is magnificent in its simplicity. It is set behind a low, white iron railing which is intricately twisted into serpentine coils and consists of a white open marble dome which rests on four pillars of cloudy brown marble (almost translucent in texture) and an ornate brass crucifix surrounded by gleaming candlestands. To one side of the altar is the gleaming pulpit, a splendidly carved structure above a spiral stairwell. However, the pulpit is no longer used except during Christmas.

Normally the priest addresses the congregation from a simple wooden lectern. The prayers, hymns and the

service itself are all conducted in Bengali—the best way of communicating with the native people.

The most striking spectacles in the Chandannagar church are the great stained-glass windows along the corridor and behind the altar, all of them high above the ground. Called 'Vitrail' in French, they are unique in this part of the world. Each window, supported from behind by a lead-pipe framework, is a work of painstaking art. The stained-glass technique, developed in the 12th and 13th Centuries in Europe, can be seen till this day at its awe-inspiring best in the cathedrals of Chartres, Bourges, Beauvais and Poitiers, among others, in France. Thin slivers of glass are fitted together in a jigsaw puzzle and

coloured by vitreous enamel—ruby with copper, blue with cobalt and do on. The *Encyclopedia Britannica* calls this art 'painting with light' as every effect of sunlight is used to create a rainbow effect that is hypnotic in its intensity. It is a colour pattern that changes from sunrise to dusk through numberless variations and which glows magically in the twilight hours.

Amiable and helpful, Fr Rudolph D'Souza is the priest in charge of the Chandannagar Church. His parish is rather small, numbering some 800 souls, though it takes in the region between Bhadreswar and Chinsurah. Says he: "There are a few Anglo-Indians, while the majority are Bengalis. We still manage to donate alms on the terms laid down by Claude Martin, though the relief we can give today is worth considerably less than what it did when the church started off."

Today there is an almost total lack of records of the Chandannagar Church as most of them were misplaced in Pondicherry, the diocese to which the church was attached till recently. Despite this, the Calcutta will be happy to know that the church is now attached to the Calcutta diocese, yet another adjunct to our throbbing, troubled metropolis. When in need of solitude, a day away from the madding rush or just a short trip into the suburbs, what better haven could one flee to than this peaceful church?

Suvro Chatterjee
Photos: Jaya Appaswamy



The altar with its gleaming candlestands and crucifix

QUIZ / Neil O'Brien



Siddhartha Lahiri reports on the Summer Invitation Quiz, 1983: "After two days of quizzing at a frenetic pace, the selection rounds produced eight teams for the finals of the Summer Invitation Quiz, 1983, hosted by 'Octave'. In order of seating, the teams were Syzygy, Octette, D.I.(B), Argus (A), Soup, D.I.(A), Motley Crew and Cream.

"Of these, Syzygy was the relatively new team since the rest are seasoned veterans on the Calcutta quizzing circuit. Incidentally, all the eight teams had been seeded in the preliminary selection rounds.

"It was a sultry evening as the quiz-buffs of Calcutta made their way to the lawns of the Dalhousie Institute, where the finals were to take place. The first question of the evening, asked by Francis Groser, the Quiz Master, was: 'What is the traditional Maori greeting of rubbing noses called?' (Ans: Hongi). Yet another AQUO quiz final was on its way.

"If the quiz lacked pace in the initial rounds it was not through any fault of the QM, but rather due to the oppressive weather. Respite was provided when Mother Nature decided to intervene in the form of a

pre-monsoon shower and the event had to be moved indoors.

"The visual rounds were exciting as usual, ranging from food and aeroplanes to sculpture and sportsmen. The audio round had its toughies such as Wagner's 'Ride of the Valkyries' also answered correctly (Soup). There were the trick-questions also: 'What is common to Goulash, Mayonnaise and Hollandaise?' Most of the teams were misled and started naming common



11th Questions: After what insect did Idi Amin name a gallantry award? Kaustur Mukur Das, Calcutta-19.

Answer: The order of the Mosquito commemorated the inhibiting effect of mosquito bites on European settlers.

constituents like egg-white, pepper, mustard, et al. Surprisingly the correct answer, again from D.I (A), was 'different deals in Bridge.'

"Some of the guesses in a quiz of this sort are unashamedly funny such as the incorrect answer to this particular question: 'Who or what is a Widow's Man?' One of the answers which raised a laugh was 'A Bolster!' The team's ingenuity was definitely worthy of commendation

"In the second half, the pace

lagged once more and one feels that it could have been due to the participants being cloyed with quizzing. This feeling was soon overcome just after the second visual round with D.I.(A) running away to 32 points and the nearest contender, Octette, quite some way behind on 15½.

"The final placings: D.I.(A)—43 points; Octette-32½; Motley Crew—22; D.I.(B)—16; Cream—15½; Soup—12; Argus (A)—11, and Syzygy—5.

"D.I.(A), comprising Phyllis Macmahon, Neil O'Brien, Sadhan Banerjee and Souvik Guha, was the clear winner and had yet again justified its nickname of 'The Black Hoie.' (So named because of its innate ability to 'capture' any question that comes its way, whether direct or indirect).

"It was the end of another successful quiz on the AQUO Circuit and kudos to Francis Groser, who accomplished this task almost single-handedly (with able support from the Grail Club, the Birkmyre Hostel and the Dalhousie Institute). The audience prizes were claimed by Julie Bannerjee and Ashok Mullick. It must be remembered that they had answered some of the toughest questions in the entire competition, which had eluded all the teams. Congratulations to Mrs Bannerjee and Mr Mullick."

QUESTIONS

1. Who is the only cricketer to bowl two consecutive overs in a Test? (Sushil Srivastava, IIT, Kharagpur).
2. Who first forecast the development of artificial satellite communication? (Ashim Nandi, Alipurduar).
3. Name the first Indian talkie. (Md. Fayaz Khan, Calcutta-58).
4. In which tribe do the men go veiled? (Sajal Lalvani, Calcutta-87).
5. Who was the first Englishman to sail round the world?
6. According to Shakespeare, what were Julius Caesar's last words? (Shaswati Tripathi, Cuttack-7).
7. Which is the only miracle of Christ recounted in all four Gospels? (E.V. Kovoov, Calcutta-71).
8. Who founded the Ramakrishna Mission? (Md. Wahed, Dhanbad).
9. What is ethnography? (Promita and Dipen Chanda, Barrackpore).
10. Which is the world's most valuable stamp? (Annabel Cadelis, Calcutta-17)

ANSWERS

1. W.M. Armstrong for Australia vs. England in 1920-21.
 2. Arthur C. Clarke.
 3. Adam Aru.
 4. The Tuareg of the Sahara Desert.
 5. Sir Francis Drake.
 6. 'Then fall Caesar.' (Did you say, 'Et tu Brute?')
 7. The feeding of the multitude.
 8. Swami Vivekananda.
 9. The scientific description of races of men.
 10. The one cent British Guyana Black.
- (*) Indicates answer given by person sending in question.)

ANSWERS TO HOW'S THAT:

0 appears 10 times; all other numbers appear 20 times each.

MARKINGS

Without Batting an Eyelid

A few days back our correspondent, on his way to Lalbazar, found a blind man, with dark glasses and the 'stick with the bell,' walking down the middle of Bentinck Street, totally oblivious of the traffic jam that he was leaving in his trail. The cars honked and the trams lined up behind him for the man had chosen the tram tracks to keep a straight line.



Thinking that it would be his good deed of the day, the correspondent ran up to the man and tried to assist him onto the pavement. But, stubborn as a mule, he shook himself free and carried on, feeling his way about with the stick. Amidst a cacophony of horn blasts and tram bells, reasoning failed. It was pointed out that the traffic jam and the growing frustration of the drivers could change shape into tension any moment and what its consequences could be.

"Government ka raasta hai, bajane do horn unko." (It's the government's path, let the so-and-so's blast their horns), is all he said in reply.

Beauty Lies in the Parlours

A correspondent writes:

The 1980s, ushered in an era of beautiful people or, at least, people who wanted to be beautiful. All the magazines and advertisements we read seemed to scream that if we wanted to be happy in our marital or extramarital life, hold on to our jobs, be successful and happy—we have to be good-looking.

Beauty Parlours and Health Clubs mushroomed all over the country. Trying to be beautiful has become a group activity in the parlours rather to the consternation of those who are shy. But once you shed your inhibitions and loosen your purse strings you will enjoy visiting beauty parlours.

I am as beautiful as a lump of mud but since I have a dotting family I never keep the mirror in a well lit place. Slowly,

advertisements caught my fancy and from a plain Jane I wanted to be a beautiful swan. But my maternal heart felt sorry for the beautician. How will she cope with me? However, I scooped all my housekeeping money into my purse and marched into a beauty parlour like Napoleon going to the bat-

At Crossroads

"It could have meant a major accident involving the death of at least four persons including a child on that fateful night," a gentleman was telling an office colleague on his way back home.

Traffic guards are withdrawn from important crossing points of the city after 10 at night. You will not find any traffic guards either at the important crossings after 10 pm.

And, in absence of such guards, accidents at such points are almost a regular feature in Calcutta nowadays. At night, though the roads are not as 'jam-prone' as they are during the day, the drivers, who are often a little tipsy at



night, and others finding the roads clear, drive in a rash and negligent manner.

tle of Waterloo.

But the mirrors on the wall filled me with despair. I was ugly. I lost faith in my family. They loved me so much. Maybe they had a motive. My daughter wanted extra pocket money when she said I was attractive. I doubted my husband who liked to cuddle my over-

endowed figure. Maybe he only wanted a bolster.

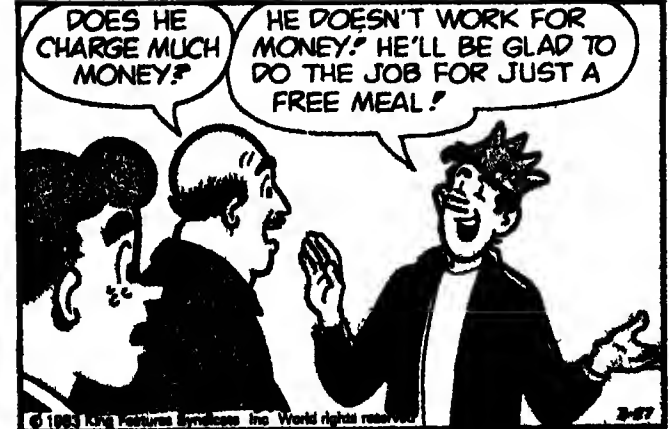
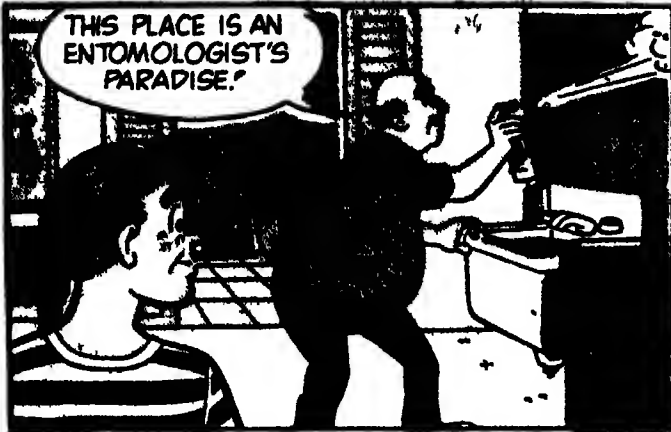
All around me pretty Chinese girls with silky hair bustled about. I wanted to have my hair done because I have "salt and pepper" hair "Very easy, madam," said the girl attending on me. "We will put mehndi on your hair." I blushed like bride.

She rubbed some brown goopy substance on my scalp. It felt good and soothing to have someone pretty attending on me. I daydreamed I was Cleopatra. I looked into the mirror again when she had finished her work. Red hair, black eyes and a brown complexion looked rather incongruous. You have tried your best to be beautiful, I told my reflection. "That will be Rs 40, madam," said the pretty girl.

My family missed the roast chicken that night because I had tried to be economical.

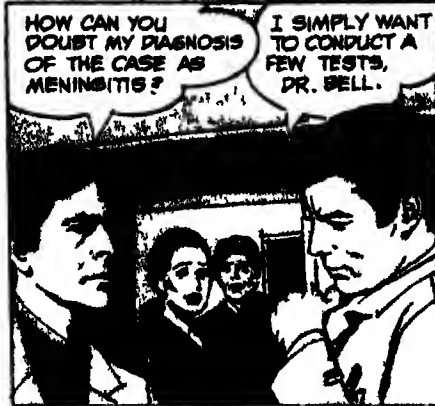
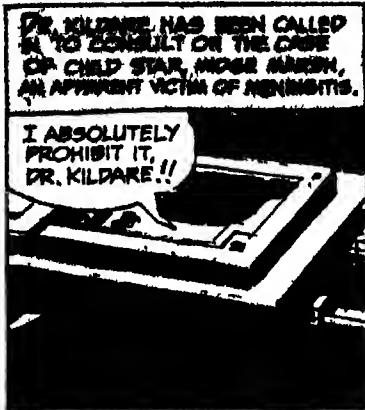


Illustrations: Debashish Das



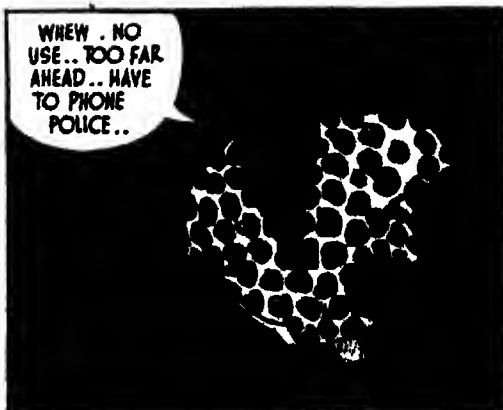
DR. KILDARE

By Ken Bald



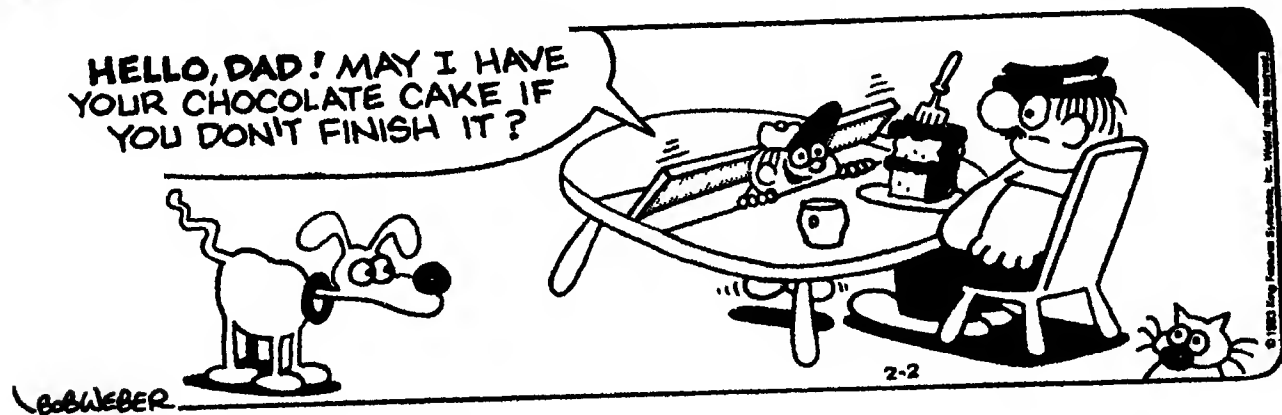
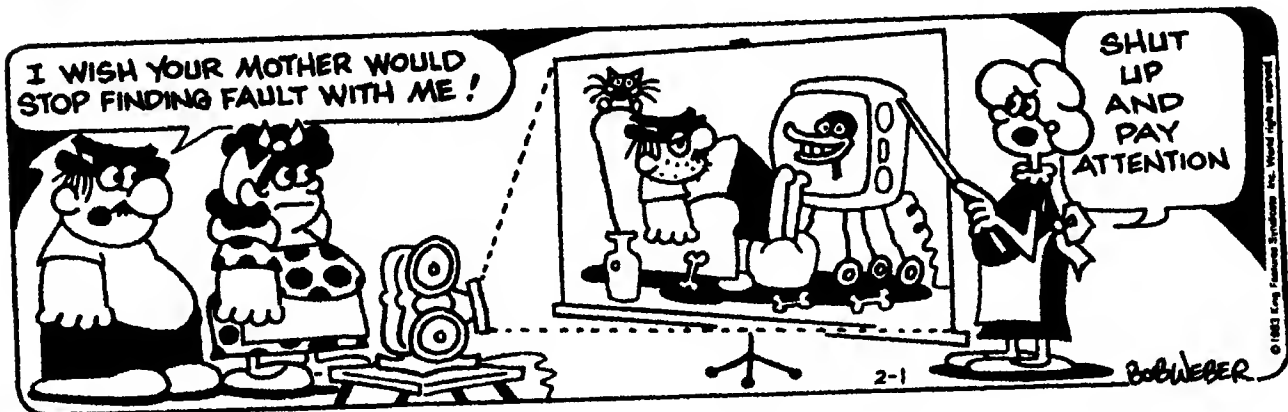
MANDRAKE

By Lee Falk

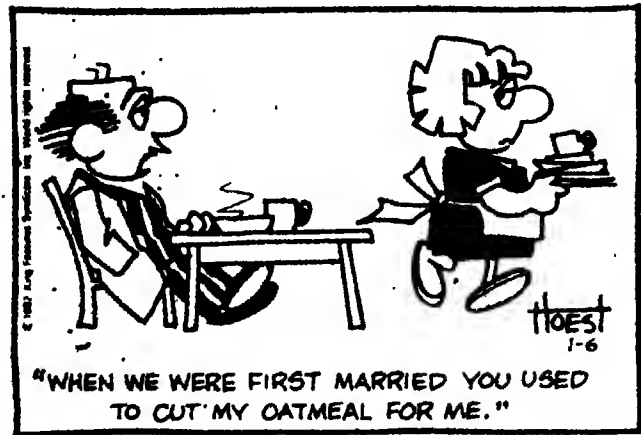
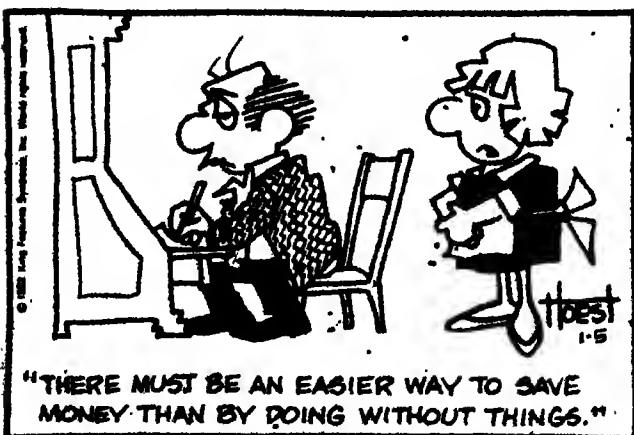
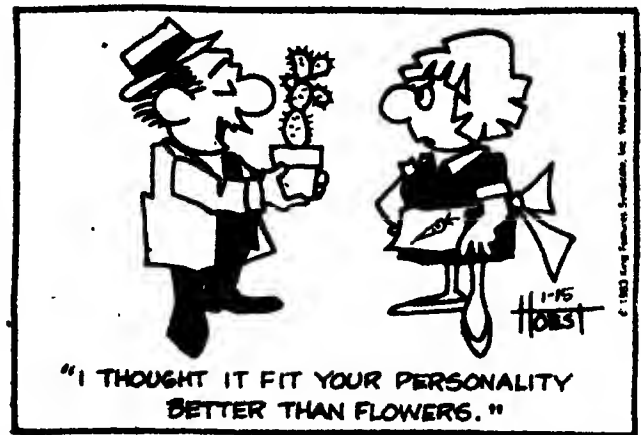
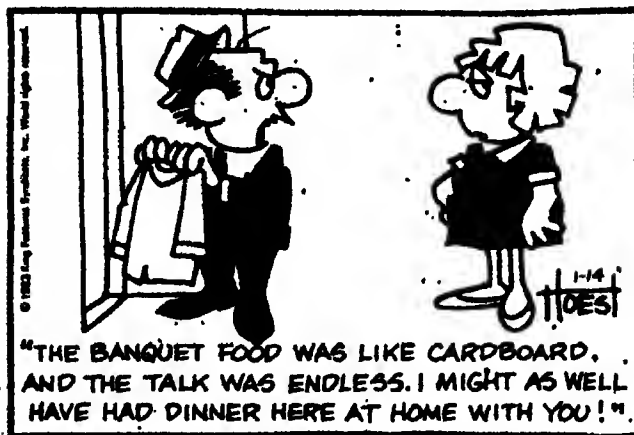
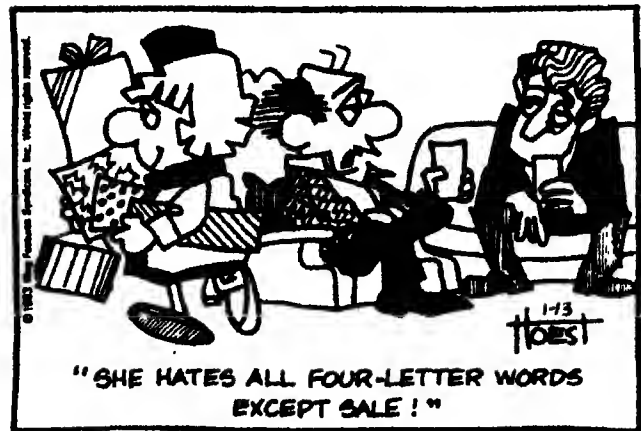
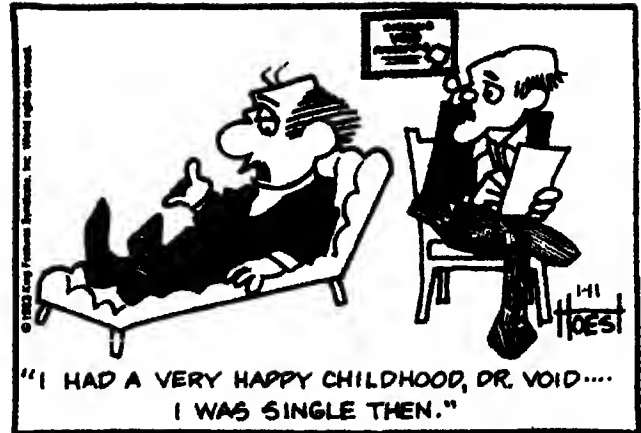


MOOSE MILLER

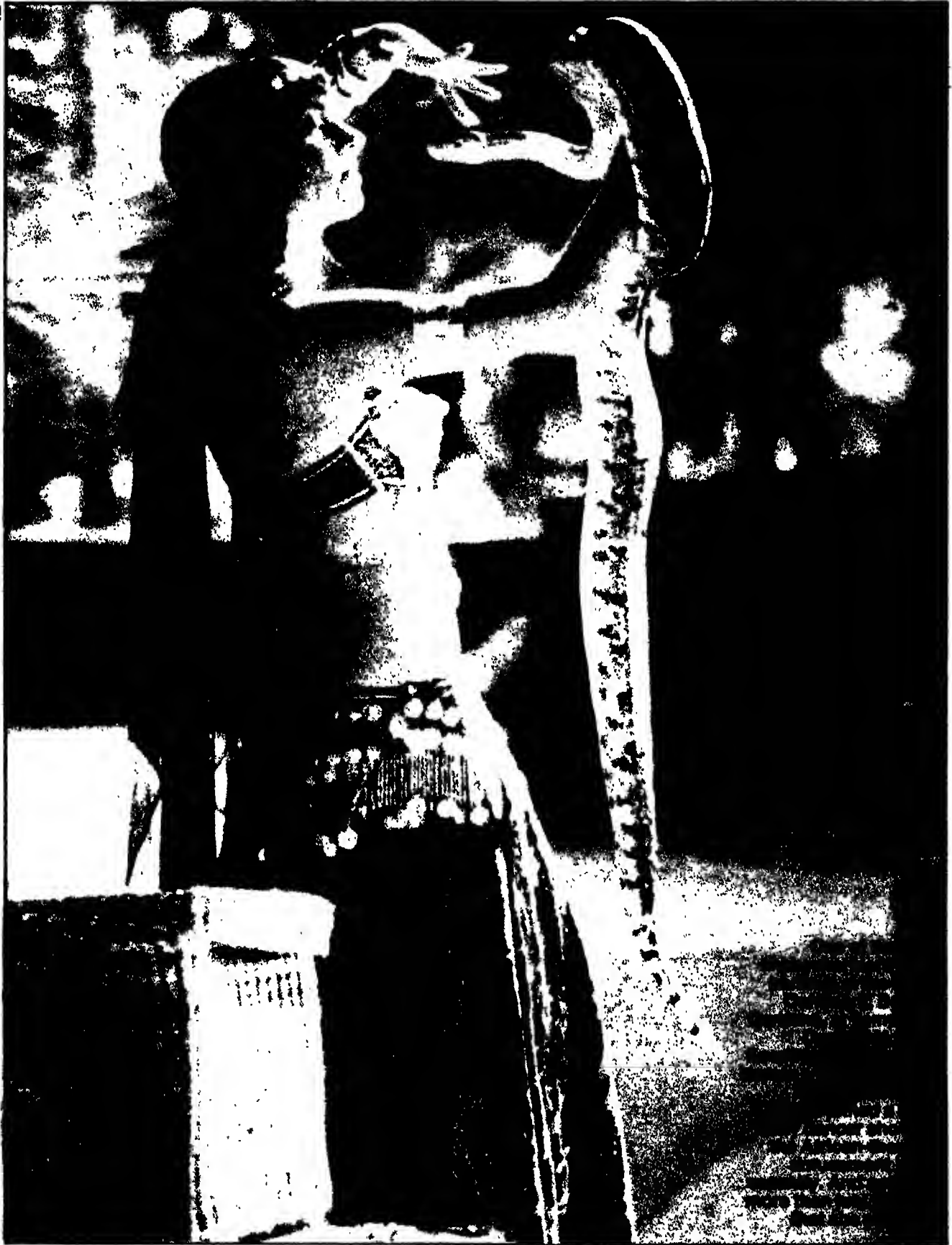
By Bob Weber



THE LOCKHORNS



RAINBOW / Snakecharmer



Inner Eye

NEXT SEVEN DAYS FROM JUNE 19 TO JUNE 25

ARIES
Mar 21—Apr 20
Your prospects are greatly improved this week and include probable benefits through superiors in the office and aiders. Unexpected promotion in the offing. A steady financial status and domestic happiness is foreseen during the later part of the week.

LEO
July 23—Aug 22
Your is a most favourable week especially on the business front. The domestic scene will also be good. Love will be in the air. You are likely to benefit through property matters and through the helpful advice of a youngstar in the family. A joyous time, generally.

SAGITTARIUS
Nov 22—Dec 22
A week of hectic activity on the professional front and in business affairs. But considerable success is expected. Unexpected luck will turn things in your favour. Check any tendency to be extravagant. Friends and relatives will be helpful if their advice is sought.

Taurus
Apr 21—May 21
Your business will make slow progress and your home life will not be too happy. A couple of awkward problems will be created by the opposite sex. However, the later part of the week will see a gradual improvement. A valuable new friendship is in store.

Virgo
Aug 23—Sept 22
You should continue to exercise caution and restraint in your business and personal life so that minor, but definite, threats of trouble or loss can be averted. Health of women under this sign must be specially watched. Sudden change in job or residence is likely.

APRICORN
Dec 23—Jan 20
You will find a new friend who is destined to help you in many ways in the near future. Your health will be excellent. Relatives will be most helpful, but you must exercise control over your temper. If you rely on your own hunches, you are bound to meet with success.

EMINI
May 22—June 21
At the beginning of the week, you are advised to check any tendency of extravagance. This apart, a favourable week, especially on the domestic front and in love correspondence. Confidential matters will play an important role in bringing happiness. Chances of promotion.

LIBRA
Sept 23—Oct 22
The week remains fairly favourable though a little less than last week. You should curb your tendency to be over-generous. A happy romance is foreseen as also an acceleration of fortune. A property matter turns to your advantage. Seek the advice of elders.

QUARIUS
Jan 21—Feb 20
A happy romance is possible this week. A favourable week though not so much in business affairs. Pay special attention to details in everything. Love and domestic affairs will be pleasant. Let your own intuitions guide your fortunes. You will enjoy a happy week.

CANCER
June 22—July 22
Your stars are most auspicious. You will gain in diverse ways and benefit through travel. Conserve your energies and check any extravagant tendencies. Pay attention to business details. Your social activities will be bright and you should be able to take full advantage.

CORPIO
Oct 23—Nov 21
You are advised to exercise tact and forbearance in your dealings with your relatives, one of whom will seriously oppose your plans. If you can maintain congenial relations with members of the opposite sex despite problems, you will be able to overcome.

ISCES
Feb 21—Mar 20
Your fortunes are not as favourable this week as last. Be careful not to antagonise your employer or chief. Your business will make better progress, but an older person is likely to cause you some heartburn unless you use tact and care in handling him/her.

BIRTHDAYS

June 19
Your year is fraught with danger or loss through property as well as through government and speculative concerns in the first quarter of the year. September onwards, opportunities for advancement which will lead to financial success, will present themselves. Seize these and exploit them fully.

June 20
Yours is the most auspicious year and much promise of business expansion and in some cases, an establishment of an electronics plant is likely. Now is the time to begin any new undertaking or make any desired changes. Forge ahead, relentlessly.

June 21
Your fortunes will see an upswing. Things will be much better this year. There will be steady progress on a solid, durable basis. A splendid opportunity comes your way in the middle of August—seize it and exploit it fully. Service people are in for a promotion.

June 22
Your prospects are good and unlikely to include promotion. A happy romance or event will bring much happiness and brighten your path. You will benefit through a member of the fair sex—in some cases, to the accompaniment of a romantic tuning.

June 23
An eventful year of change lies ahead. Your will begin with a sudden stroke of good fortune such as winning a lottery. Take every possible advantage of the favourable influences through hard work and your own hunches. Delays and obstacles in business transaction must be overcome.

June 24
This year you are liable to disappointments in family, love and business affairs. Unexpected reverses and unpleasant changes will come your way. Endeavour to avoid arousing the hostility of those in positions of authority.

June 25
Your year augurs well, promising increased finance, recognition and the goodwill of those in authority. Beneficial changes will take place and health will improve considerably. All activities are in a favourable light.

M.B. RAMAN

SUGGESTIONS

LUCKY NUMBER AND COLOURS

DAY	SUGGESTION	DATE	NUMBER	COLOUR
SUNDAY	ENTERTAINMENT	JUNE 19	9	BLACK
MONDAY	TRAVEL	JUNE 20	10	YELLOW
TUESDAY	SHOPPING	JUNE 21	5	GREEN
WEDNESDAY	BUSINESS AFFAIRS	JUNE 22	1	GREY
THURSDAY	MEDITATION	JUNE 23	8	DARK GREEN
FRIDAY	DOMESTIC AFFAIRS	JUNE 24	2	WHITE
SATURDAY	SPORTS	JUNE 25	4	BLUE

WONDERLAND

Picture Word

12 Across

2 Down ✓

1 Down ✓

4 Across

3 Down

11 Across ✓

10 Down ✓

8 Down

6 Across ✓

5 Down

9 Across ✓

7 Across

© First Features 49

SOLUTIONS
Across:
 4 Pitchfork 6 Nibs 7 Sows 9 Axes 11 Gear 12 Dutch Doll
Down:
 1 Spaniard 2 Stable 3 Efts 5 Kestrels 8 Ocelot 10 Sack

Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6, Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

● **Cassette:** I am willing to offer two cassettes of Hindi film dialogues—Kaala Pather and Trisul, in exchange for any other Hindi or English film cassette. Reply to Vinay Dixit.

● **Stamps:** Would like to exchange stamps of Egypt with those of USA and Europe. Contact Sonali Mondal.

● **Radio:** Would like a two wave band radio (any old model would do). In exchange I am offering a few records — Live, Round the World — Mohammed Rafi (LP), Bengali Modern Songs — Asha Bhonsle, and Sanam Teri Kasam (EP). Write to Subhabrata Basu.

● **Music:** Would like to get the words of Moonlight Sonata and any one of the others by Beethoven in exchange of EP records of Cliff Richard and Boney M. Contact Asok Mo-junder.



JUST-A-MINUTE

How's That

Shamli Dudeja

Counting from 0 to 99, which is the least frequently used digit?

And the most frequently used?

Answers on page 14

Junior Whirl

by Hal Kaufman

C		R	O
I		I	S
S		V	H
D	E		E
A	R		S
M	S		I

PUZZLE OUT RIVERS

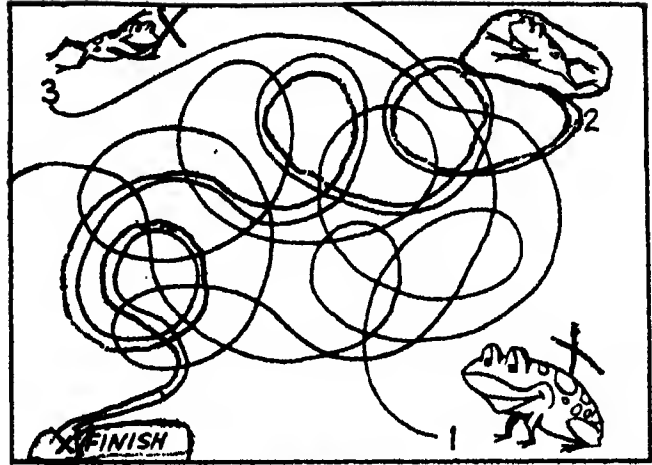
First and last letters of the names of six well known American rivers, all of which have eight letters in their names, are give above. How quickly can you fill the blanks with intermediate letters?

Oh yes, as an additional clue, heavy black letters, which spell our the word RIVERS, are inserted in respective positions in names.

No fair peeking.

Top to bottom: Colorado, Illinois, Savannah, Delaware, Arkansas, Missouri.

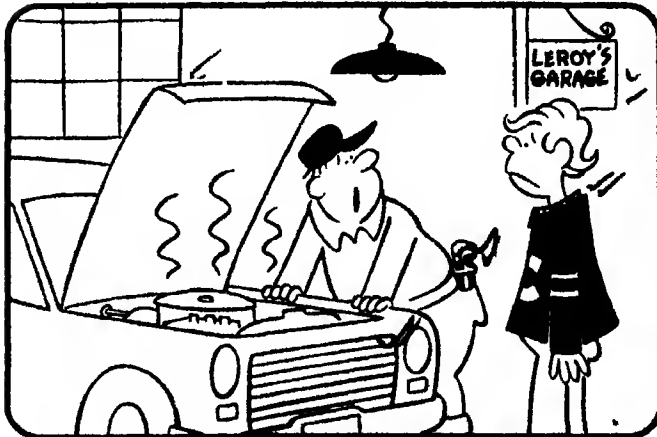
• **HAL'S PAL!** Dear Hal: Let's hear it for the Easter bunny. Three cheers! What do you say? Dear Pal: "Hare's how!" "Hare's mud in your eye?" "Hare, hare!"



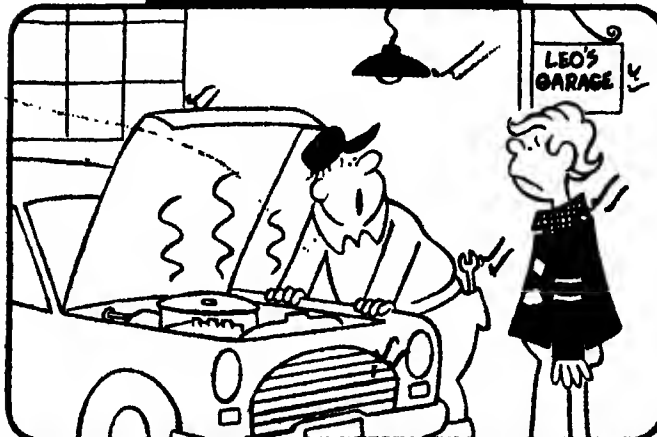
HOP TO IT! Just one of three racing frogs pictured here crosses the finish line, point X. Which frog is that?

• **Travel Log!** Find a French city in each sentence:

1. Pa rises early.
 2. We picnic every Sunday.
 3. Artists favor lean subjects.
 4. The lamb rested.
- **Square Deal!** If the square of a certain number is subtracted from the square of the next highest number with a result of 93, what is the number?
- **Number!** The number is forty-six.



HOCUS-FOCUS



CAN YOU TRUST YOUR EYES? There are at least six differences in drawing details between top and bottom panels. How quickly can you find them? Check answers with these below.

Differences: 1. Hood is shorter. 2. Light is different. 3. Grill is different. 4. Wrench is different. 5. Sign is different. 6. Sweater neck is lower.



HUMPTY-DUMPTY! Add these colors neatly to complete this circus scene: 1—Red. 2—Lt. blue. 3—Yellow. 4—Lt. brown. 5—Flesh. 6—Purple. 7—Dk. brown. 8—Lt. green. 9—Dk. blue.

SPELLBINDER

SCORE 10 points for using all the letters in the word below to form two complete words:

A P O T H E G M

THEN score 2 points each for all words of four letters or more found among the letters.

Try to score at least 30 points.

Possible anagram: Moth, page.

7 DAYS

S	M	T	W	T	F	S
19	20	21	22	23	24	25

The information given below is accurate at the time of going to press

HINDI FILMS

REGULAR SHOWS

Andha Kanoon Elite (S N Banerjee Road 241383)—4 shows, **Basusree** (S P Mukherjee Road, 478808), **Moonlight** (T C Dutta Road, 343339), **Bina** (Bidhan Sarani 341522) and **Purnasree** (Raj Ram Krishna Street, 554033)

Another superstar of the South makes his Hindi film debut with this film **Rajnikant** is a young man whose father was murdered and his sister raped and killed by three gangsters (Pran, Prem Chopra and Danny) He has grown up now, but the crime has remained a thorn in his flesh and he seeks revenge His other sister, Hema Malini, was also an eye witness to the

scene and seeks revenge, but only through the law She is, in fact, now a police officer Rajnikant takes advantage of the loopholes of the law to do his job and bumps into Amitabh Bachchan who is another soul wronged by these very loopholes Both join hands and Rajnikant's lady love, Reena Roy, also throws in her mite

T Rama Rao directs and shows that the law is an ass, **Anokha Bandhan: Lotus** (S N Banerjee Road 244664)-4 shows, **Moonlight** (T C Dutta Road 343339), **Sree** (Bidhan Sarani 551515) and **Priya** (Rashbehari Avenue 464440)-noon show

Saratchandra's blend of emotion and sentiment with realistic portrayals of village life have given his stories the literary value And he is one of the most filmed literary figures, too.

There are two step brothers, the elder one being married His step mother dies, leaving behind his step brother, a tiny



Ben Kingsley in and as 'Gandhi'



Roxy in 'Bemisal'

tot at that time Before kicking the bucket, the mother makes the daughter-in-law promise that she will look after the child as her own Soon, the daughter-in-law is also blessed with her own son But she sticks to her promise and shares her affection equally But then the villainish mother of this lady arrives to throw everything into a state of commotion

Shabana Azmi stands out as far as acting is concerned

Anoor: Metro (Chowringhee Road, 233541), **Basusree** (S P Mukherjee Road, 478808) and **Bina** (Bidhan Sarani, 341522)—all noon shows

Another remake of Shakespeare's *A Comedy of Errors*, this time by Gulzar It works out into contemporary slapstick, this story of mistaken identities of two long-lost brothers But it manages to retain much of its original charm

Bemisal: Roxy (Chowringhee

Place 234138)-12 3 6,9 Bijoli (S P Mukherjee Road 473462)-3 6,9, **Chhabighar** (M G Road, 352740), **Krishna** (T C Dutta Street, 344262) and **Darpana** (Bidhan Sarani 552040)-2 30 5 30 8 30

A remake of the Bengali film, *Ami, Shey-O-Shakha*, which had Uttam Kumar in the lead, in fact, this one is dedicated to the late superstar

The story of friendship between two young men—Vinod Mehra and Amitabh Bachchan Mehra is the saccharine-layered son of a golden hearted judge who adopts the wayward son (Bachchan) of an impoverished school teacher. The two have more than just this in common, they both become doctors and also fall in love with the same girl (Raakhee) The rest is the usual melodrama of sacrifice

Amitabh gets Vinod to marry Raakhee, sends him abroad and becomes a partner in his nursing home from where he mints money from illegal abor-

tions. Several coincidences later, Vinod is hauled off for murder. Amitabh again comes to his rescue and takes the seven-year rap.

Hrishikesh Mukherjee directs with assurance.

Deedar-e-Yaar: Majestic (R.A. Kidwai Road; 242266)-3 shows, Purnasraa (Raj Ram Krishna Street; 554033) and Ujjala (Russa Road; 478666)-both noon shows.

Friends, a girl and sacrifices galore; the usual story of Hindi films, even if not of reality. H. S. Rawal, an expert of such themes, especially with Muslim backdrop, directs this one with indifference. Music, however, is outstanding.

Jaatandra and Rishi Kapoor fall for the same girl, Tina Munim, though they are bosom friends. All is fair in love—and when they discover that they are in love with the same girl, all is fair even in 'war'. It turns out to be a war of sacrifices—who can make more of them. Meanwhile, Rekha puts in her usual mujra performance.

Gandhi: Purabi (M.G. Road; 350680)—11, 2.30, 5.45, 9; Oriant (Bantinck Street; 231917), Srea (Bidhan Sarani; 551515), Krishna (T. C. Dutta Street; 344262), Ujjala (Russa Road; 478666)—11, 2.15, 5.30, 8.45; Gam (Acharya J. C. Bose Road; 249828)—3 shows.

Fifty six years of the Mahatma's life have been condensed into a three hours film by Sir Richard Attenborough. Self-confessadly, it is a biog-

raphical film on the filmmaker's personal hero. But all the ideology, political turmoil, personal equations, ara thara. What isn't is the character of Netaji. Among others.

The film opens with the assassination of Gandhi by Nathuram Godsa and than goes back to Mohandas' political awakening in South Africa. The young confident attorney is transformed into a leader of his people, fighting for civic rights in the first non-violent struggle.

With his homcoming, his journey through India is followed with affectionate detail in some of the outstanding shots in the film. Other memorable shots are of the Jalianwala Bagh massacre, the Dandi March, the explanation of the *saat pheras* by an elderly Gandhiji and Kasturba to a foreign journalist, the scenes bringing out the Mahatma's obstinate nature as well as his self-mocking sense of humour, and his dilemma during Partition.

The film than comes full circle to the scene of assassination. A star studded film, with a superlative performance from Ban Kingslay as Gandhi. **Himmatwala:** Hind (Ganesh Chandra Avenue; 274259)—4 shows, Uttara (Bidhan Sarani; 552200)—noon show and Priya (Rashbehari Avenue; 464440).

The way to your rival's daughter's heart is through courage. So Jeetendra tries this ploy to win over Arjad Khan's daughter, Srivedi; This film is plugged as the storming-in of Srivedi; but actually it

is a comeback film after the boxoffice failure of *Solva Sawan*.

Mahaan: Jyoti (Lenin Sarani, 241132) and Kalka (Sadananda Road; 478141)-4 shows.

In this film, Amitabh Bachchan plays triple roles—and that is the most talked about aspect of the film. As the father, he teams up with Waheeda Rehman, and as the two younger Amitabhs, he has Zeenat Aman and Parveen Babi for company.

Nikah: Paradise (Bentinck Street; 235442)—12, 3, 6, 9 and Talkia Show House (134, Shibdas Bhaduri Street).

B.R. Chopra directs with aplomb.

Prem Rog: Mini Gem (A.J.C. Road; 249828)—4 shows.

The cast in the box office hit includes Rishi, Padmini, Shammi Kapoor, Kulbhushan Kharbanda, Nanda, Tanuja and Raza Murad.

Yeh To Kamaal Ho Gaya: New Cinema (Lenin Sarani; 235819), Naaz (Lower Chitpur Road; 262773) and Liberty (Chittaranjan Avenue; 553046)—all 4 shows. **Jawahar** (Keshab Sen Street; 343556)—3, 6, 9.

Belonging to the new breed of *masala* films from the South, this one comes a little bit like a fresh breath of air. Thanks largely to Kamal Hassan, to whom the film is indirectly dedicated, and virgin beauty Poonam Dhillon. Along with them is a 'phoren' attraction: Anna. The film is directed by T Rama Rao.

A thief comes out of jail and finds his good son unjustly sent to Borstal by an evil lawyer. In a vengeful mood, he steals one of the lawyer's twins and brings him up as a super thief.

Kamal thereby gets two roles to do; one as a nimble fingered pickpocket and the other as a lawyer's foreign returned son. Both, of course, have their individual lady loves.

The rest is Hindi phillum.

BENGALI FILMS

REGULAR SHOWS.

Lal Patthar: Rupabani (Bidhan Sarani; 553413), Aruna (M.G. Road; 359561) and Bharati (S.P. Mukherjee Road; 474686)—2.45, 5.45, 8.30.

An old superhit starring the legendary Uttam Kumar with Supriya Davi and Srabani Bose. Directed by Sushil Ma-

jumdar, it has music scored by Sali Choudhury.

The hero is torn between the love of two women, both of whom are outstanding examples of womankind, each in her own way. His dilemma is understandable. A must-see.

Phatikchand (and Piku)- Indira (Indra Roy Road; 471757)-3,6,9.

Sandip Ray's first feature film is on the experiences of the world of a 12 years old boy. It is also a story of warmth and friendship.

A young lad is kidnapped by a gang of four. Two of them die on their way to the hideout and the other two flee, leaving the boy to himself. Suffering from partial amnesia and scared of the police, the boy runs into the arms of a migrant juggler and comes to Calcutta with him. Slowly, friendship develops into a close bond. The kidnappers close in on them, the boy's memory returns and the reunion with the family follows.

Utsarga: Radha (Bidhan Sarani; 553045)—2.30, 5.30, 8.30; and Purna (S.P. Mukherjee Road)—3, 6, 9.

Directed by Tapan Saha, the film has in its cast Mohua Roychowdhury, Santu Mukherjee, Minal Mukherjee and Rajeshwari Roychowdhury.

FOREIGN FILMS

REGULAR SHOWS

Gandhi: Globe (Lindsay Street; 231769)—11.30, 3.30, 7.30.

Bloodline: Tiger (Chowringhee Road; 235977)—12, 3, 6, 8.15.

Director Terence Young has an impressive star lineup here, but something doesn't click somewhere. Based on a Sidney Sheldon story, you are advised to read up the author before you dare to take on the hall with bad acoustics.

It all starts with the murder of a pharmaceutical tycoon. The daughter who is a budding business management person, reads the dead man's diary and pays a visit to his native Polish ghetto to chair the company board. Along the way, sabotage is discovered which attempts to force the company to go public. The hunt for the murderer and attempts on the chairperson's life begin, with the addition of a sadistic-porno angle.

The stars lined up include Audrey Hepburn, James

BOOKS

Bestsellers (Fiction)

1. *The Little Drummer Girl* by John Le Carre
2. *The Plunderer* by Jonathan Black
3. *The Prodigal Daughter* by Jeffrey Archer
4. *Mistrals Daughter* by Judith Krantz
5. *The Almighty* by Irving Wallace
6. *The Third World War: Untold Story* by Gen. Sir John Heckett
7. *The Heritage* by Peter Driscoll
8. *Once In A Lifetime* by Daniel Steel
9. *Priama* by Marianne Mackay
10. *Have A Nice Night* by James Hadley Chase

Bestsellers (Non-fiction)

1. *Guinness Book Of World Records 1983*
2. *Cadbury's Bournvita Book Of Knowledge*
3. *No Nonsense Management* by Richard S. Sloma
4. *Zen And The Art Of Motor Cycle Maintenance* by Robert M. Pirseg
5. *The Pleasure/Delight Of Vegetarian Cooking*

(This list has been compiled on the basis of information supplied by the Oxford Book & Stationery Co., Kwality Book Co (New Alipore and Lenin Sarani), The Modern Book Depot and Genesis Book Shop).

Mason Romy Schneider and Omar Sharif among others

Tarzan the Ape Man Light-house (Humayun Place 231402)—12 2 45 5 45 8 30

The film is perhaps titled wrongly it should have been called *Jane the Whatever* There's nothing in the film except the extraordinary Bo Derek—and with nothing on most of the time So who's Tarzan? Just for the records Miles O'Keefe

RECORDS

FOREIGN

Who's Cheatin' Who Charly McLain (CBS)

The music is remarkably old fashioned for a new release Most of the tracks are happy to stay in well-grooved ruts of the soppy love song genre which abounds today Though a few snappy disco type beats are attempted what is actually achieved is a poor imitation of an inadequate form of music

The conservative listener is in for a shock—the singer seems to have been continually in love! This disc is the perfect expression of a woman's feelings when she is short on voice control and range—the wailings cannot be due anything else surely

Though Ms McLain sings her way through a track called *Competition* it is unlikely that she need worry her head about it—the competition that is—as she is in a class of her own As regards the accompaniment the less said the better Anyway one cannot really say much about the couple of chords played on the guitar or the basic drumbeats rapped out by the percussionist

Their lyrics are extremely unoriginal although an attempt is made to introduce a gamut of confusing contradictions such as *I've Given About All I Can Take* The tracks that come to mind in an otherwise unmemorable album are *Love Scenes* and *I'm Really Me You're Really You* However the only song to strike a chord in the intelligent listener is *Who's Cheatin' Who* Good question Charly McLain

TV

CALCUTTA

The programme schedule was not available from the 26

Joordershan Kendra at the time of going to press, so we are unable to supply the necessary information.

DHAKA

19 June

5 55 *Worzel Gummidge*
7 10 *Nazrulgeeti*
9 35 *Hart to Hart*
Second Channel
6 02 *Sports Magazine*
7 05 *A Town Like Alice/Timeless Land*
8 25 *Documentary film show*

20 June

6 40 *Get Smart/Different Strokes*
7 30 *Amar Desh* programme based on the problems of working people
9 35 *Charlie's Angels*
Second Channel
6 02 *Coronet* (cartoon)
7 05 *Kojak*
8 25 *Electric Company*

21 June

5 55 *Fang Face/Woody Woodpecker* (cartoon)
6 40 *Best of the West*
10 25 *Trapper John MD*
Second Channel
6 02 *Space Angel*
7 05 *Film show on viewers request*
8 25 *Sur Lohori*

22 June

5 50 *Mighty Man and Yukk* (cartoon) and *Daisy Daisy*
6 45 *Sapphire and Steel*
7 10 *Ebari Obari* General knowledge competition
9 35 *The Fall Guy/The Man From Atlantis*
Second Channel
6 02 *Thunder*
6 25 *Sports programme*
8 25 *Here Is Lucy*

23 June

5 55 *Sesame Street*
8 30 *Yes Minister/Classics Dark and Dangerous*
9 35 *Drama of the week*
10 40 *Musical show*
Second Channel
6 25 *Phoenix Five*
7 20 *Chips*

24 June

5 30 *Spider Man/Fang Face*
6 15 *Waltons*
7 30 *Bewitched*
9 40 *Friday night cinema/Bengali feature film*
Second Channel
6 30 *Giligan's Island*
6 55 *Musical show*
8 25 *You Asked For It*

25 June

9 35 *am Hans Christian Anderson* (cartoon)
10 35 *You Asked For It*
12 00 *noon The Powers Of Mathew Star*
12 50pm *Sports programme*
5 30 *Rumjhum*
6 45 *Little House On The Prairie*
10 25 *Dallas*



Bertie Da Silva in 'The Country Show'

Second Channel
6 02 *That Girl*
7 28 *Alfred Hitchcock presents*
8 25 *MASH*

Friday night cinema HAGEN

Cast. Chad Everett and Arthur Hill

NOTE. The timings given here are Dhaka timings IST will be 30 minutes less in each case

SPECIAL EVENTS

19 June: 6.30 pm

Regent King and Mridangam present an evening of classical entertainment with Anjana Banerji in *Bharata Natyam*, Ashis Bhattacharya in vocal music and recitations by Partha and Goun Ghosh
At Rabindra Sadan (Cathedral Road, 449937)

19 June: 7 pm

Bhumika presents Vijay Tendulkar's play *Kamala*, the stage version in Bengali by Dr P G Adiyalkar and Kalyan Choudhury Samir Majumdar and Kajal Choudhury direct this play which stars Prasanta Pal, Moloy Biswas and Indrani Lahiri along with the directors Kumkum Chatterjee provides vocals to the tunes of Gopen Mullick
At Gyan Manoh (11 Pretoria Street)

19 June: 7 pm

Santiniketan Ashramik Sangha presents Tagore's ballet *Mayar Khela*
At Academy of Fine Arts

(Cathedral Road 444205)

22 June 7 pm

Tagore's dance drama *Shapmochan* will be staged by Santiniketan Ashramik Sangha

At Academy of Fine Arts (Cathedral Road 444205)

23 June

A swinging concert of country music *The Country Show* by Bertie Da Silva Willie Soraine and Cyrus Tata
At Gyan Manoh (11 Pretoria Street)

24 June 7 pm

A musical evening with Ramkumar Chatterjee Gyanprakash Ghosh and Radhakanta Nandy

At Rabindra Sadan (Cathedral Road, 449937)

THEATRE

BENGALI

19, 25 June: 3.00 pm, 6.30 pm

23 June: 6.30 pm

Aghaten: Rangana (153/2A Acharya Prafulla Chandra Road, 556846)

Written by Biru Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile actor Anup Kumar

Nehabat: Tapan Theatre (37A & 37B Sadananda Road, 425471)

Directed by Satya Bandhopadhyay, this play is regularly being staged for the past six years and more

Samedhan: Star (79/3/4 Bidhan Sarani, 551139/4077)

Ranjitmal Kankaria directs while Mahendra Gupta acts in the social drama. **Sreemati Sreemati:** Pratap Manch (Acharya Prafulla Chandra Road).

Directed and acted by Gyanesh Mukherjee, with leading artists Nilima Das, Soma and Basabi Nandy. A Chaturmukh presentation.

Sreemati Bhayankari: Bijon Theatre (5A R.M. Kishen Street; 558402).

A Theatre Unit production, in which the star attraction is the famous comedian Rabi Ghose, who acts as well as directs.

TRAVEL

PLANES

Calcutta—Bangkok—Hong Kong—Tokyo: Calcutta departure, AI316 (2*) at 2205 hours; Calcutta arrival AI307 (3) at 0200.

Calcutta—Bangkok: Calcutta departures, TG312 (1, 3, 6) at 1345; Calcutta arrivals, TG311 (1, 3, 6) at 0900.

Calcutta—Karachi—Copenhagen: Calcutta departure SK976 (4, 7) at 0800, Calcutta arrival SK975 (3, 6) at 0630.

Calcutta—London—New

York: Calcutta departure, AI103 (2) at 0030.

Calcutta—London: Calcutta departure, BA144 (2, 5) at 2145, Calcutta arrival BA145 (1, 4) at 1350.

Calcutta—Kathmandu: Calcutta departure TG 311 (1, 3, 6): 0945; Calcutta arrival TG 312 (1, 3, 6): 1300.

Calcutta—Delhi: Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 401 (daily) at 1040, IC 264 (daily) at 2205.

Calcutta—Bombay: Departures, IC 176 (daily) at 0640, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 0850,

IC 274 (daily) at 1850.

Calcutta—Madras: Departures, IC 265 (daily) at 1435, Calcutta arrivals, IC 266 (daily) at 1935.

Calcutta—Gauhati: Departures, IC 223 (daily) at 1140, IC 230 (daily) at 1425.

Calcutta—Ranchi—Patna—Lucknow—Delhi: Departure, IC 410 (daily) at 0550; Calcutta arrival, IC 409 (daily) at 1045.

Calcutta—Kathmandu: Departures, IC 247 (1, 3, 4, 5, 7) at 1330; Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250.

Calcutta—Dacca: Departure, IC 223 (daily) at 1440; Calcutta arrival, IC 224 (daily) at 1640

TRAINS

Departure Up	Time	EASTERN RAILWAY, HOWRAH MAIL	Arrival Time	Dn.	21 57	16-25 6-10	Mithila Express Kanchenjunga Express Tri-wkly Dep.—Tuesday, Thursday & Saturday Arri.—Wednesday, Friday & Sunday	6-45 22 19-30 58
1	19-20	Delhi Kalka Mail	8-15	2				
5	20-00	Amritsar Mail	7-55	6				
3	20-40	Bombay Mail via Allahabad	12-35	4				
		EXPRESS			59	18-55	New Bongaigaon (Kamrup Express)	6-30 60
81	9-45	Air-Cond. Express Tri-Wkly via Gaya Dep.—Tues & Wed. up to New Delhi Dep.—Saturday up to Amritsar Arri.—Tuesday, Wednesday & Saturday	17-10	82	165	12-30	New Bongaigaon Janata Express	13-35 166
					307	6-10	Black Diamond Express	21-20 308
					309	17-15	Coalfield Express	10-25 310
					305	18-20	Aansol Express	8-45 306
							SOUTHEASTERN RAILWAY, HOWRAH MAIL	
					3	20-00	Madras Mail	6-10 4
103	9-45	Air-Cond. Express Bi-Wkly via Patna Dep.—Thursday up to New Delhi —Sunday up to Amritsar Arri.—Monday & Friday	17-10	104	2	20-15	Bombay Mail via Nagpur	7-20 1
					60	14-15	Gitanjali (Bombay) Exp 5 days a week Dep.—Mond., Tues., Wed., Fri., & Sat. Arri.—Mond., Tues., Thurs., Fri & Sat.	13-40 59
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week Dep.—Mon., Thurs., Fri. & Sunday Arri.—Wed., Thurs., Sat. & Sunday	11-05	102	134	21-10	Ahmedabad Express 4 days a week Dep.—Tues., Thurs., Fri. & Sunday Arri.—Tues., Wed., Fri. & Sunday	4-00 133
173	5-45	Himagiri (Jammu-Tawi) Exp Tri-Wkly Dep.—Wednesday, Saturday & Sunday Arri.—Monday, Tuesday & Friday	23-35	174	30	12-40	Bombay Express via Nagpur	14-30 29
67	10-55	Bombay Janata Express Tri-Wkly Dep.—Monday, Wednesday & Friday Arri.—Tuesday, Thursday & Sunday	21-15	68	141	15-45	Coromandal (Madras) Express	11-00 142
					37	23-10	Madras Janata Express	4-10 38
					13	17-30	Tata Steel Express	10-18 14
					11	6-20	Ipat Express	21-50 12
					5	22-10	Jharsuguda Express	5-00 6
					15	21-25	Ranchi Hatia Express	6-40 16
61	23-00	Dehradun Janata Express Wkly Dep.—Sunday Arri.—Sunday	8-15	62	7	20-50	Puri Express	5-30 8
					9	18-45	Puri (Jagannath) Express	8-25 10
					45	10-50	East Coast (Hyderabad) Express	16-45 46
9	21-35	Doon Express via Grand Chord	6-55	10			SEALDAH (MAIL, EXPRESS & PASS.)	
7	10-10	Toofan Express via Main Line	18-15	8	43	19-15	Darjeeling Mail	8-45 44
49	14-20	Amritsar Express	15-45	50	53	21-00	Gaur Express	5-00 54
11	21-00	Delhi Express via Main Line	6-05	12	51	11-45	Jammu Tawi Express	15-40 52
					13	20-20	Upper India Express via SBG Loop	11-55 14
39	21-10	Delhi Janata Express via Main Line	5-20	40	303	18-20	Bhagirathi (Lalgola) Express	10-20 304
19	22-00	Gorakhpur Express	10-50	20				

DRESS CIRCLE



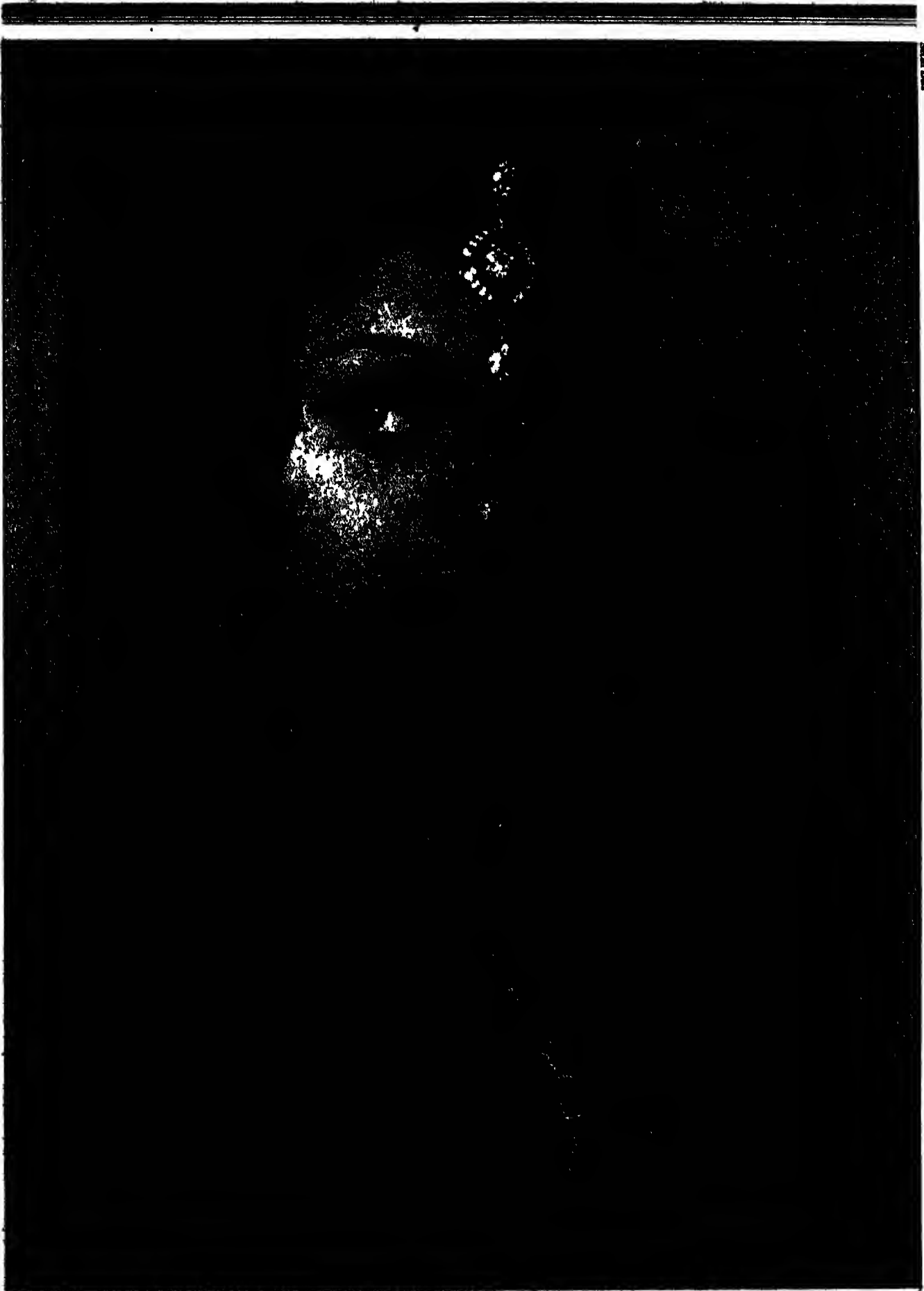
Sahar Chatterjee

Left: The untiring efforts of Uday Shankar to unearth dancing talents finally paid dividends in **Shanti Bose**. One of his favourite students, Bose soon became the late master's assistant. Recently, he presented a dance drama at Rabindra Sadan which brought back vivid memories of his guru. The 11 seasonal songs and the choreography of Bose in the Nrityangan presentation showed how well he can express a burning intensity and make imaginative use of space.

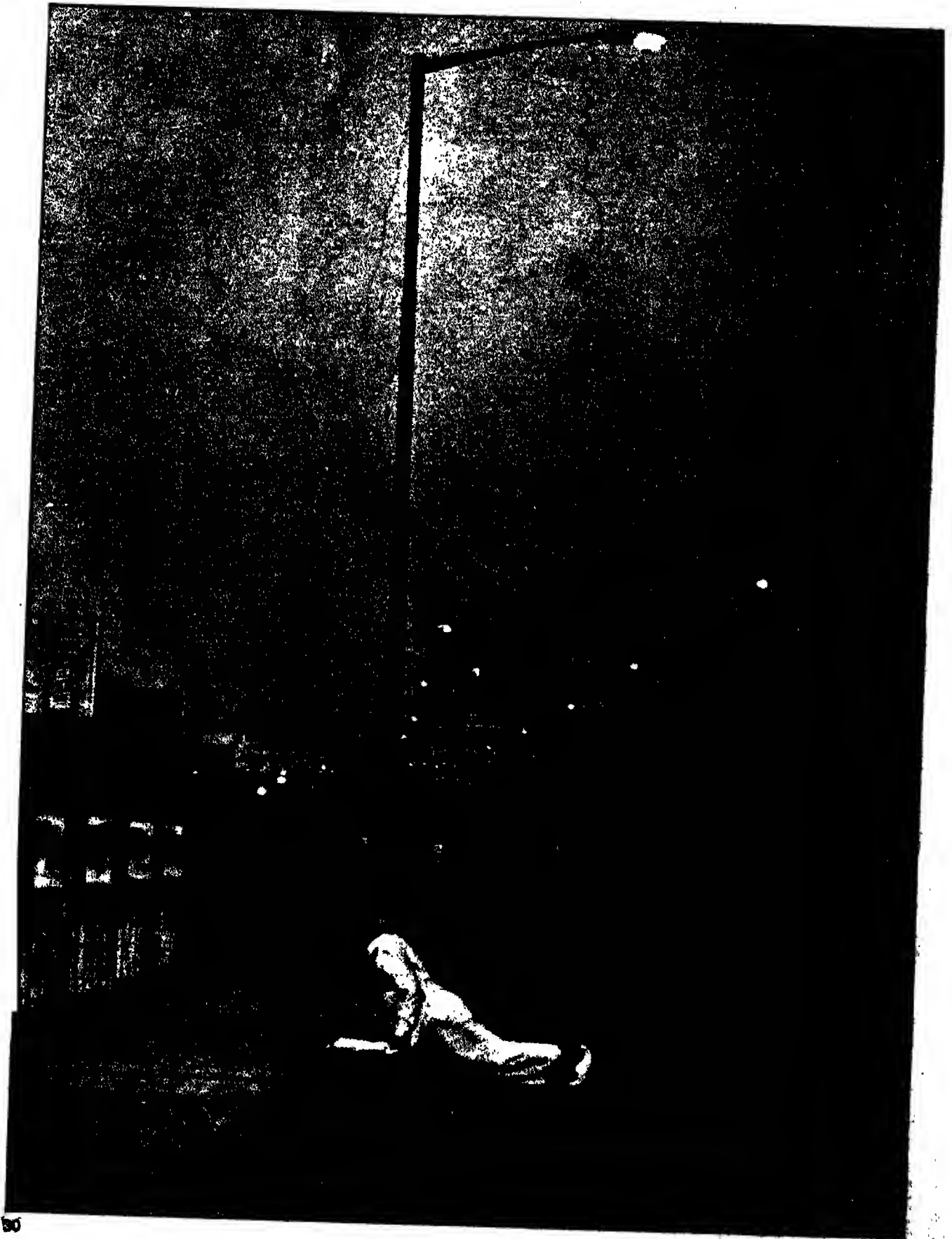
Below: Around the same time, Manipuri Nartanalaya presented Tagore's dance drama, *Chitrangada*, also at Rabindra Sadan. Choreographed by **Darshana Jhaveri** (left) and **Kalavati Devi** (right), it had an impact seldom noticed before although this city has seen this dance drama so often. Darshana Jhaveri as Arjun and Kalavati Devi as Kurupa Chitrangada were outstanding and were given able support by a team of supple and elegant dancers.



Sahar Chatterjee



CALCUTTA / Soumitra Sinha



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Post Mortem

Tamilians

Your report on the Tamilians in Calcutta (26 June) was superb although certain salient features were missed.

An important factor is marriage alliances between Tamilian boys and Bengali girls and vice versa. Such marriages have taken place and perhaps some more are in the courtship condition...

Also, the Tamilian youth easily picks up the Bengali language and even among themselves, in their homes, the Tamilian children discuss matters in Bengali.

The Tamilians are charmed by Bengali music and I know that a handicapped gentleman, Mr N. Venkatraman, who serves in a bank and devotes his time to the welfare of the handicapped in leisure, can render Rabindra-sangeet well. My own son learnt the guitar from Mr Sunil Ganguly and now teaches it at home.

One can't forget that the old poet-writer-dramatist (a very old resident of Calcutta) E.C. Sastry, whose pen name is 'Vangathamizhan' (Bengali-Tamilian), had translated Michael Madhusudan Dutt's play in Tamil, had authored a text-book, *Vangamum Vangaligalum* (Bengal and Bengalis) for a college course and written other books—Tamil for Bengalis and Bengali for Tamils, etc. He had also translated Bharati's certain poems into Bengali. E.C. Sastry can speak beautiful Bengali.

V. Ganesh,
Calcutta

Very Hurt

Every week I await your lovely Colour Magazine and in the 19 June issue I came across the article on the Chandannagar Church. Chandy is my native land and I have been a regular

visitor to the church though I am a Hindu.

But on further reading, I found that not even once had the writer mentioned my school (St Joseph's Convent) which stands proudly on the side of it, facing the cool and calm Ganga. I was very much hurt. The school and its students help the church and its parish in various ways by donating money, clothes and food. The priest father also serves mass in the school church and is very closely associated with the school activities.

Mousumi Chatterjee,
Chengail (Howrah)

Armenians

The article on the Armenians (29 May) made interesting reading. I have been working on the Armenian trading community and their activities during the late 17th and 18th centuries, for the last three years. During my research, I have been able to unearth a few sets of documents (mainly from the old records of the Calcutta High Court), regarding this community. With the help of those and many more, I hope to reconstruct the history of the Armenians in Bengal.

The author missed out on some vital facts. First, he should have mentioned Sydadabad, a place near Berhampur town in Murshidabad, where the Armenians formed their first settlement in Bengal in 1665, as they obtained a royal *farman* issued by the Mughal Emperor, Aurangzeb, granting them a block of land there "with full permission to form a settlement." In fact, the celebrated 'Petrus' brothers were the most notable inhabitants of this place. Still, you will find an Armenian church in Sydadabad.

Secondly, the treaty of 1688, mainly aimed at shaping the relations between the English company and the Armenians in Per-

sia. During the latter half of the 17th century, the main obstacle to the company's efforts to break into Persia was the stiff competition of the Armenians, who purchased cloth from the Europeans at Aleppo and transhipped it eastward with a view to bartering it for the raw silk of Persia. The English East India Company also wanted to re-route the Levant Overland trade to and from Persia to that of the maritime route round the Cape. However, the formidable Armenian merchants of Isfahan held their own and refused to jeopardise their trade for an uncertain future. In India, the British and the Armenians met in a different situation. Significantly, right from the 1670s the cohesion of the Armenian community in Isfahan had deteriorated and the Surhads and the Caffendars no longer shared the same common political or commercial interests. The English company, caught in the crossfire of rival Armenian factions, reaped hardly any benefit out of the treaty of 1688.

Thirdly, Abraham Jacobs was not an Armenian, but a Jew. He, along with Petrus Arratoon, helped the English, when they refuged on board their ships at Fulda, after being driven out of Calcutta by Siraj in 1756. In spite of the instances of loyalty towards the English, there are ample evidences of bad blood, too. Ultimately, a system, more rigorous, organised and modern brushed aside the outdated business methods of the Armenians.

Subhasish Ghosh,
Calcutta

New Section

Congratulations for your new section in which the list of English bestsellers is given. It helps me a lot in selecting books
Sunil Banerjee,
Calcutta

Contents

The Telegraph

10 JULY 1983

4

A month of fasting culminates in Id-ul-Fitr, the day on which Muslims celebrate after the holy month of Ramzan. Religion scans the historical significance of the festival and its special meaning to Calcutta

12

Gurusaday Dutt is known to us as a social reformer. But the fact that he was a great lover of Bengal's folk art is hardly ever discussed. The Gurusaday Museum has some of the finest collections, including those items made by Dutt in the last 12 years of his life. Panorama

22

Your favourite Markings in a double-page bonus.

28

This week, Dress Circle is a special attraction for film fans. A full page colour blowup of superstar Amitabh Bachchan

Cover: Satyaki

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RELIGION / Festival in the City

ID MUBARAK

An exercise in discipline combines with concern for the sufferings of humanity

HUNDREDS OF thousands of the followers of Islam scattered all over this metropolis, dressed in white, congregate at various mosques and public places. It is Id-ul-Fitr. Minutes pass and the air is laden with the chant "Allah-O-Akbar" (God is Great). At these prayer meetings Muslims express their gratitude to Allah for having revealed the Quran to Muhammad in the month of Ramzan. They thank Allah for having given them the strength to express their faith in Him by fasting throughout the last month, that of Ramzan. Id follows Ramzan.

Ramzan is the ninth month in the Islamic calendar and it is compulsory for almost every adult Muslim to fast. The fasting begins at dawn and is terminated after sunset during these 30 days. Those fasting do not eat, drink (no, not even water) or smoke during the tenure of the fast.

When asked whether such fasting affects one's health, Dr M.K. Siddiqui, a leading cardiologist, replies "It is an exercise in discipline and as such it has no bad effects on an individual's health."

"Through fasting, we learn to share with others what they must endure - their hunger and their poverty," says Mr Iqbal Ahmad, a top ranking government official.

Those exempted from fasting are the old, the ill, persons on long journeys, expectant mothers and mothers who are nursing babies. By way of compensation, these individuals may feed one hungry person for each day they do not fast.

During the month of Ramzan, Muslims are supposed to give away 2.5 per cent of their total assets to charity. However, this act of charity, known as "Zakat," can be performed at any time of the year. However, it is customary to do so during Ram-

zan. Wealthy individuals donate large sums of money to orphanages and other social organisations and clothes and food are distributed amongst the needy and the helpless. It is also stipulated that on Id the cost of 1½ sears of wheat are also given, by every Muslim who can afford to do so, to the poor as "Fitraa."

In the words of a Maulana in the city, "Id means recurring happiness or festivity. The Id prayer is very important for all Muslims, but not compulsory. It has the merits of the daily prayers, the effects of the weekly convention and the characteristics of annual reunions between Muslims."

This festival is a wholesome celebration of a remarkable achievement of the individual Muslim in the service of God, for it comes after an entire month of "absolute" fasting. Id is a day of remembrance and



Satyaki

even in their most joyful times, Muslims begin the day afresh with a group session of worship to God. They pray to Him and glorify his name to express their remembrance of his blessings. That apart, they help the poor (Zakat) and cheer the sick with visits.

According to some Muslims, that individual who faithfully observes the duties which are associated with Id is a triumphant one. He proves that he holds a strong command over his desires and exercises strong self control. For Muslims, Id is a day of forgiveness.

Celebrations begin only after the 'Id moon' is sighted. The sighting does not involve any particular place as long as it has the right witness.

In Calcutta, the announcement to celebrate Id is made by the Imam of the Nakhoda Mosque, popularly known as the "Bari Masjid." He issues notes to this effect to All India Radio, Lal Bazar police station and the news agencies. As soon as the announcement is made, Muslims, rich and poor, start preparing for the 'Namaz' the following morning. People go on a final shopping spree throughout the night. Shopping centres and roadside stalls dealing in clothes, shoes and food-stuffs do brisk business.

Markets in Park Circus, Zakaria Street, Kidderpur, Raja Bazar and Metiabruz remain open throughout the night. "We make up for a month's business on the eve of Id," says a shopkeeper on Lower Chitpur Road. "It seems people enjoy shopping through the night."

Id begins with the offering of Namaz (prayer). A unique spectacle is the 'Jamaat' (gathering for prayer) on Red Road, where around 1,50,000 faithful stand up for Namaz facing the Kaaba.

The Kaaba is in the Holy Mosque in the heart of Mecca. It marks the Qibla—the direction in which to offer prayers. It signifies that Muslims the world over are like the circumference of a circle which has only one centre. However, the Kaaba only marks the direction, it is not the object of worship. Traditionally, it is washed every year before the time of Haj by the king of Saudi Arabia.

People from distant suburbs and from all over the city congregate for the Jamaat on Red Road. Travelling in cars, scooters and motor bikes, people throng the scene of the Namaz. This is the largest Id gathering for prayers in the city. The

The Most Significant Part



Id shopping in progress near Chandni Chowk

The most significant part of Id celebrations is the preparation of delicious food at home. Usually, with Muslims this means Moghlai food. The long list of dishes begins with a sweet 'Sawai' (thin flour noodles) and 'lacha'. A tasty plate of Sawai is prepared with sugar, ghee, dry fruits and milk. Lacha is taken with milk.

The best Sawai and Lacha are available on Zakaria Street, the famous varieties coming from Banaras. The rate of a kilogram of Sawai varies between Rs 6 and Rs 14. The price of a kilogram of Lacha ranges between Rs 10 and Rs 28.

Moreover, non-Indians may have different tastes. For instance, the Pathans enjoy cooking

and roasting mutton. "Sweet dishes are only secondary items with us," says Akhtar Khan, a member of that community staying on Park Street.

Platefuls of greasy and flavoured biryani with meat, chicken and potatoes, are served to one's friends during an Id lunch. Parathus, prepared with milk, flour, sugar and eggs, called 'Shirmal' are something that most Muslims insist on.

The long list of Moghlai dishes does not end here. The most mouthwatering part involves chicken musselsain, roast and curry. Mutton kabab and tikia, however, cannot be ignored. One factor is common to all these delicacies—they all are rich in ghee and spices.

Namaz, beginning at 8.30 am, is led by Maulana Abu Salma Shali Ahmad who has been leading Id prayers since 1966. Prominent social workers and politicians also join the prayers.

This colossal gathering is organised by the Khilafat committee, the board of members of which finances the huge expenses involved in the organisation of this prayer meeting. Some representatives from corporate giants are also members of this board. It is noteworthy that Maulana

Abul Kalam Azad use to lead this famous Id jamaat.

The first jamaat in Calcutta is held at the historical Nakhoda Mosque on Zakaria Street. The prayers here begin exactly one hour and twenty minutes after sunrise. Between 70 and 80,000 Muslims, prostrating before Allah, spill over onto the roads. The Imam who leads the prayer, Maulana Muhammad Sahjr, declares, "I am the first Indian Imam. All the other Imams were from West Asia."

A large gathering of 15-20,000

Muslims offers Id prayers at the famous Tipu Sultan Mosque on Lenin Sarani. This Namaz is led by Mufti Salman. People form rows right through Lenin Sarani, extending upto Chandni Chowk.

In Kidderpur, one of the main Jamaats is held at the 'Sola-Aana' Mosque. As is the case in any other mosque, the prayers here begin in the early hours of the morning. Besides these major congregations, prayers are offered in all other mosques in the city.

A notable feature in Calcutta is the holding of 'female Jamaats.' These are generally organised by local bodies. For instance, a prayer assembly of around 300 women is held at the Muslim Institute on Rafi Ahmed Kidwai Road. However, the prayer is led by a male.

After offering their thanks to Allah, Muslims turn to other joys. Dressed in their best outfits, people start greeting each other formally. However, the wearing of new clothes is not compulsory. Muslims greet by embracing each other. This embracing is not a religious act, merely a custom. Groups of colourfully dressed young boys and girls move around the city visiting friends and relatives. They also receive gifts from their elders in the form of cash known as 'Salaami.'

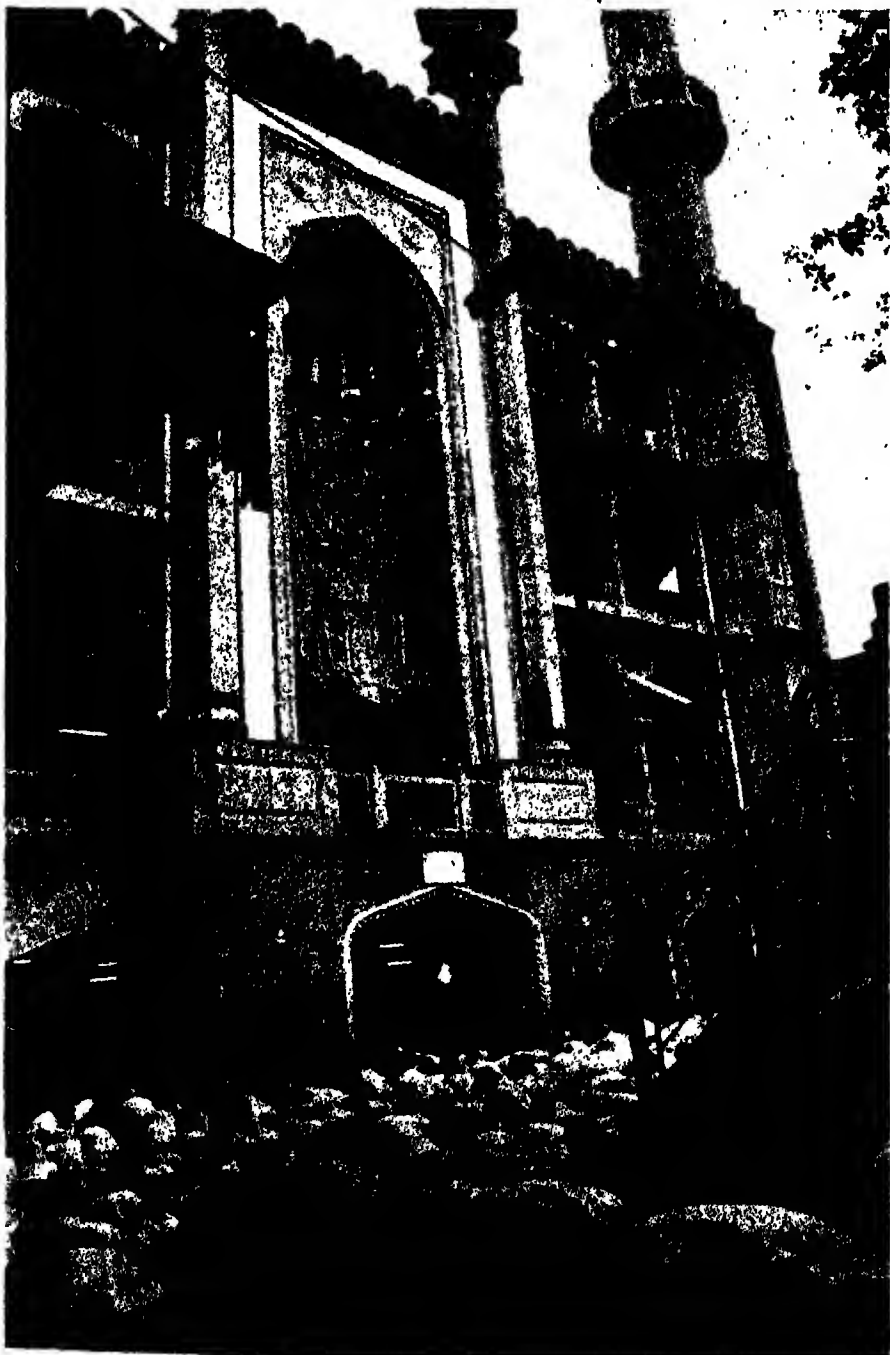
The breaking of the fast or Roza is referred to as 'Iftaar'. A variety of dishes and cool drinks or 'sharbats' are the general choice. Like any other aspect of Id, the nature of Iftaar depends on one's solvency. It varies from a date and a glass of water to tasty pakoras and fruit juice.

The most commonly practiced menu has pakoras—onion, potato and brinjal. Fried and spiced grams are also enjoyed while breaking the fast. Fruits—apples, bananas, pineapples, guavas, papayas and seasonal fruits of several types—fill the dining table during the breaking of Roza.

Iftaar parties are regularly held during the month of Ramzan. Often, social organisations hold such get-togethers.

In various mosques spread over the city, Iftaar is offered to one and all. The purpose is to help the poor replenish themselves after their fasts. Restaurants in some areas prepare delicious Iftaar items. A popular dish in these places is Haleem, a non-vegetarian preparation.

The massive Jamaat in front of the Nakhoda Mosque



Shadaab S. Bakht

GUIDE / Tutorial Classes

BURNING THE MIDNIGHT OIL

The way to excellent results is paved with hard work and discipline



Young minds hard at work

PEOPLE reading in higher classes of schools and colleges may not be able to afford private tutors. Again, they may not have understood a point or two in their classes and may never have got the chance to clarify their doubts by going to the concerned teacher. It is to cope with these difficulties of the students that we are here," said Mr R.N. Acharya, former principal of Jyoti Chandra Chaudhary College and now an honorary advisor to the Bhowanipur Tutorial Home.

The main activities of such a tutorial home are the following: They coach their students in comparatively small groups on different subjects, conduct periodic tests to assess the progress of the students and also give pertinent 'suggestions' before school and college examinations. Most of them cover the Madhyamik, Higher Secondary, B.A., BSc examinations and also for MA in a few subjects. However, since the popularity of these homes, a good number of mushroom institutions of the same kind have cropped up in the city. Not all of them are interested in imparting proper guidance to their students, but they thrive on giving so-called 'suggestion.' In the process of setting up in the commercial centres, they impart a different scheme of coaching altogether, classes reforming without a for specialised course have been left out and only the general courses have been retained.

Bhowanipur Tutorial Home is a sort of 'one-institution-industry' in the field of Tutorial homes. Founded as long back as in 1941, it now has five branches with 10 units spread over different parts of the city. The addresses and telephone number are the following:
1. 59 S.P. Mukherjee Road, 474926
2. 24 and 26 S.P. Mukherjee Road, 474413
3. 104 Rash Behari Avenue, 426768;
4. 13A, V. V. Katma Gandhi Road, 404607
5. 113 Sayajinai Street, Shyambazar, 553891

The number of students studying here varies from month to month, and the maximum figure often touches 2000. The courses also help one prepare for career courses like Joint Entrance and C.A. Entrance examinations. Their mode of teaching, as Mr R.N. Acharya, their honorary advisor, admits is 'examination oriented.' However, this is not to suggest that their teachers do not cover the syllabi properly and are interested in giving suggestions, only. On the contrary, they cover the syllabi thoroughly and conduct regular tests to enhance the writing capabilities of students. They have an extremely professional and experienced crew of professors—some of whom are attached to institutions like St Xaviers College, Scottish Church College and Ashoka College. One can estimate the tremendous amount of discipline and sincerity in the Home from the

fact that they have only 20 holidays a year for their students.

The admission fees for getting registered there are Rs 20. The tuition fees for Madhyamik is Rs 30 per month for all subjects. As regards Higher Secondary—Rs 30 for each subject and every additional subject costs Rs 10. For the BA/BSc, the charges are Rs 45 per subject. They also grant concessions in fees and at times, freeships to deserving candidates. Mr S.N. Mukherjee, one of the proprietors, summed up the institution's attitude towards the students, "we do not ignore the financial aspect of our coaching but that is only our second concern."

For those who are not benefited by big publicity spurges but want responsible guidance, **Ballygunge Tutorial Home** (167, Rash Behari Avenue) can be the ideal choice. It is 20-year-old and the number of students on its rolls is around 75. The ambit of their coaching covers Madhyamik, H.S. and BA/BSc (for some specialised subjects). They practice a thorough system of coaching under a very competent group of teachers. Two doctors take up Biology/Life Science classes. The admission fees are Rs 10, and the tuition fees are Rs 40 per month (Madhyamik); Rs 30 for a first subject and Rs 20 for subsequent subjects (HS). The rates for the degree courses are similarly graded.

Linkman Institute (52B, Rash Behari Avenue; 465137) is an organisation which helps people to get through Matriculation, PU (HS level), and other degree courses from Andhra, Osmania and Mysore Universities. It offers a scheme for coaching students and taking them to the respective centres for appearing in their examinations for a lump sum. These students are considered aspirate candidates and this policy is recognised by the U.G.C.

Nalanda Tutorial Home (25 B, Dakuleswar Bhattacharjee Lane) is a small yet reputed institution. It offers coaching for the Madhyamik examination (in all subjects) and for the HS (science only).

Gautam Bhattacharyya

7 DAYS

S	M	T	W	T	F	S
10	11	12	13	14	15	16

The information given below is accurate at the time of going to press.

HINDI FILMS

REGULAR SHOWS

Andhaa Kaanoon (A): Elite (S N Banerjee Road, 241383)—11 2 5 8 30

Another superstar of the south makes his Hindi film debut with this film. Rajnikant is a young man whose father was murdered and his sister raped and killed by three gangsters (Pran, Prem Chopra and Danny). He has grown up now but the crime has remained a thorn in his flesh and he seeks revenge. His other sister, Hema Malini, was also an eyewitness to the scene and seeks revenge but only through the law. She is in fact, now a police officer. Rajnikant takes advantage of the loopholes of the law to do his job, and bumps into Amitabh Bachchan who is another soul wronged by these very loopholes. Both join hands and Rajnikant's lady love, Reena Roy, also throws in her mite

T. Rama Rao directs and shows that the law is an ass. **Angoor, Metro** (Chowringhee Road, 233541)—11 45

Another remake of Shakespeare's *A Comedy of Errors*, this time by Gulzar. It works out into contemporary slapstick, this story of mistaken identities of two long-lost brothers. But it manages to retain much of its original charm.

Avtaar, Majestic (R.A. Kidwai Road 242266) **Basustee** (S.P. Mukherjee Road, 478808), **Moonlight** (T.C. Dutta Road 343339), **Bina** (Bidhan Sarani 341522) **Purnasree** (Raja Raj Krishna Street, 554033)—all 3 shows

This film directed by Mohan Kumar and set to tunes by Laxmikant Pyarelal starring Rajesh Khanna and Shabana Azmi.

Bernisaal: Roxy (Chowringhee Place, 234138) 12, 3, 6, 9, **Bijoli** (S.P. Mukherjee Road 473462)—3, 6, 9,

and **Darpana** (Bidhan Sarani, 552040)—2, 30, 5, 30, 8, 30

A remake of the Bengali film, *Ami, Shey-O-Shakha*, which had Uttam Kumar in the lead, in fact, this one is dedicated to

the late superstar.

The story of friendship between two young men—Vinod Mehra and Amitabh Bachchan. Mehra is the saccharine-layered son of a golden-hearted judge who adopts the wayward son (Bachchan) of an impoverished school teacher. The two have more than just this in common, they both become doctors and also fall in love with the same girl (Raakhee). The rest is the usual melodrama of sacrifice.

Amitabh gets Vinod to marry Raakhee, sends him abroad and becomes a partner in his nursing home from where he mints money from illegal abortions. Several coincidences later, Vinod is hauled off for murder. Amitabh again comes to his rescue and takes the seven-year rap.

Hrishikesh Mukherjee directs with assurance.

Gandhi: Orient (Bentinck Street, 231917)—11 2 15, 5 30, 8 45

Fifty six years of the Mahatma's life have been condensed into a three hours film by Sir Richard Attenborough. Self-confessedly, it is a biographical film on the filmmaker's

personal hero. But all the ideology, political turmoil, personal equations, are there. What isn't is the character of Netaji. Among others.

The film opens with the assassination of Gandhi by Nathuram Godse and then goes back to Mohandas' political awakening in South Africa. The young confident attorney is transformed into a leader of his people, fighting for civic rights in the first non-violent struggle.

With his homecoming, his journey through India is followed with affectionate detail in some of the outstanding shots in the film. Other memorable shots are of the Jallianwala Bagh massacre, the Dandi March, the explanation of the *saat pheras* by an elderly Gandhi and Kasturba to a foreign journalist, the scenes bringing out the Mahatma's obstinate nature as well as his self-mocking sense of humour, and his dilemma during Partition.

The film then comes full circle to the scene of assassination. A star studded film, with a superlative performance from Ben Kingsley as Gandhi. **Himmatwala: Hind** (Ganesh Chandra Avenue 274259)—4 shows.

The way to your rival's daughter's heart is through courage. So Jeetendra tries this ploy to win over Amjad Khan's daughter, Sridevi. This film is plugged as the storming-in of *Srivedi*, but actually it is a comeback film after the boxoffice failure of *Solva Sawan*.

Mahaan: Jyoti (Lerlin Sarani, 241132)—4 shows

In this film, Amitabh Bachchan plays triple roles—and that is the most talked about aspect of the film. As the father, he teams up with Waheeda Rehman, and as the two younger Amitabhs, he has Zeenat Aman and Parveen Babi for company.

Nikash: Paradise (Bentinck Street; 235442)—12, 3, 6, 9.

B.R. Chopra directs with aplomb.

Painter Babu: Metro (Chowringhee Road; 233541)—2, 30, 5 30, 8, 30; **Pnya** (Rashbehari Avenue; 484440)—11, 45, 2 45, 5, 45, 8, 45.

A more or less Manoj Kumar film—a little less than more than his usual adventures into the making of a film. Brother

Rajeev Goswami and Meenakshi in 'Painter Babu'



Rajeev Goswami is the new star this time, and cast opposite new star Meenakshi and Neelima.

A young painter is passionately loved by three young women—the first is a childhood flame, the second is a working class girl and the third, a classmate, but a spoilt daughter of a godfather. The third is also the catalyst for all the action in the film. The first is forced into marriage to a sidey, the second gets abducted and beaten up. The rest of the film doesn't have a story; it has songs.

Yaarana: New Cinema (Lenin Sarani, 270147)—4 shows, Mitre (Bidhan Sarani, 551133), Kelike (Sadanande Road, 478141), Jawehar (Kesheo San Street, 343556)—3 shows

An old superhit of Raakesh Kumar, the film stars Amitabh Bachchan, Neetu Singh and Amjad Khan. The music is by Rajesh Roshan.

BENGALI FILMS

REGULAR SHOWS

Agradanee: Uttara (Bidhan Saranee, 552200), Purabi (M G Road 350680), and Indira (Indra Roy Road, 471757)—3, 6, 8, 45

The film is based on Tarashankar Bandopadhyay's story and is a severe indictment of casteism. The protagonist, an illiterate brahmin, goes through a gradual degradation and ends up eating half-cooked offerings made to the dead during *sradh*.

Uttam Kumar and Sharmila Tagore in 'Ananda Ashram'



Soumitra, Arunava, Sumitra and Nupur in 'Agradanee'

Observations are made on the machinations of the rich and powerful to attain their own selfish ends.

Poor direction, however, mars the film. Palash Banerjee fails to make anything worthwhile out of this film, studded as it is with Soumitra Chatterjee, Sandhya Roy, Sumitra Mukherjee, Anil Chatterjee, and Present.

Ananda Ashram: Aruna (M G Road, 359581)—2, 30, 5, 30, 8, 30

A Shakti Samant superhit starring the legendary Uttam Kumar with Sharmila Tagore, Moushumi Chatterjee, Rekesh Roshan, Prema Narayan and the veteran Ashok Kumar. The music is by Shyama Mitra. **Jini Ram Tini Krishna Akas Dehe Ramakrishna:** Radhe (Bidhan Sarani, 553045)—2, 30, 5, 30, 8, 30, Purne (S P Mukherjee Road, 474567)—3, 6, 9

A film on the *Avatar*, directed by Niranjan Dey, the cast includes Menju Chakraborty, Setya Banerjee, Terun Kumar, Bankim Ghosh, Ananda Mukherjee, Arindam, Iete Padma Devi, Indulekha Devi, the director himself and others. The music has been composed by Amal Dasgupte.

FOREIGN FILMS

REGULAR SHOWS

Battle Beyond The Stars: New Empire (Humayun Place; 231403)—12, 3, 6, 8, 30

After the runaway success of *Star Wars*, there have been several imitations in the trail-blazed. This one is yet another space adventure with a touch of science fiction, naive, simplistic and tiresome.

A peace-loving planet, Akira, is threatened with conquest by a celestial scamp who has the ultimate weapon of destruction called the Stellar Converter.

Doom stares Akira in its face. An emissary shuttles around to gather a bunch of effective mercenaries. Some romantic interest is thrown in for diversion.

Starring Richard Thomas, Robert Vaughn, George Peppard and John Saxon.

Born Free: Minerva (Chowringhee Place, 241052)—12, 3, 6, 8, 30

Virginie McKenna and Bill Trevers star in this ever-popular film.

Gandhi: Globe (Lindsay Street, 231769)—12, 4, 7, 45

The Cannonball Run (A): Tiger (Chowringhee Road 235977)—12, 3, 5, 45, 8, 15

A flaccid script and indifferent direction make this film an unhappy conception despite a stercest consisting of Burt Reynolds, Roger Moore, Deen Martin, Sammy Davis Jr and Farrah Fawcett.

The cannonball run is a bizarre cross-country car race in the US "from sea to sea." Apart from the most perfunctory of conditions, there are no holds barred. A vehicle that moves and a heart that does not race are enough to allow one to enter the competition. Tailor-made for the usual gags, but the film is unable to capitalise on the opportunities. Zany chases, driving through glass windows or into swimming pools and the like only provide terribly overdone comedy.

The Body (A): Lighthouse

... Place 231402)—
... 6 830
... Battersby directs this
...

TV

CALCUTTA

10 July
3:00 World of sports
5:30 Feature film in Hindi
7:35 Saptahik
8:45 Focus: Current affairs
9:15 Ghazien by Neena
Mitra and Rajendra Menta
11 July
6:34 Chuching P'ank
6:45 **Chitramala**: Film songs
in various languages
8:15 *Aur Bhi Ghani Hai
Zamane Mar* (Serial Part-6)
Hindi Serial Show
12 July
6:41 Mahanakhtra
7:00 *Mujib in Bengal*
8:10 Programme on Ratha
Yatra
8:15 The World of Nature
presented by Kanchan
Chatterjee
8:30 *Walt Disney* - A special
celebration
9:20 *100 Years of the British
in India*
9:30 *Chalka* interview with
Srikrishna Bandopadhyay
10:00 *Chalka* - Interview
10:10 *Chalka* - Interview
10:30 *Chalka*
10:45 *The Lucy Show* (14)
11:15 *In this our land* Chikan
Bose
11:30 Folk music: Haridwar
12 July
9:00 National programme
on the affairs of Rajasthan
9:15 *Matangi*: A programme
on National Integration
9:40 *Chalka*
10:00 *Kathay-O-Sure*: Juthika
10:10 *Chalka*
10:30 *Chalka*: Faces of Pilgrimages
10:45 *Chalka*: Night Music
10:55 *Chalka*: Music: Kashmir
11:00 *Chalka*: Brain Tumours: Dr. V. K.
Kulkarni
11:15 *Chalka*: Folk music: Karnataka
15 July
10:44 *Vaidenr*: Children's film
11:00 Sports round up
11:00 *Pranadasangari Sulbul
Chakravarty & Jayasree*
11:15
11:30 *Chalka*: Report on British
11:45 National programme of
National Dance: Vocal music
12:00 *Chalka*: On Sulbana
16 July
10:00 *Chalka*: Panchanga Pratap
Chatterjee & Party
10:15 *Chalka*: **Mon Niye**: Bengali tea-
time
10:30 *Chalka*: Health programme in
English
10:45 *Chalka*: Health: Director

documentary
**9.15 Sports Quiz: Quiz Master
Narottam Pan.**

SPECIAL EVENTS

10 July: 10 am
Behala Friends Association
presents *Pradip Kumar Chatter-
jee* with Radhakanta Nancy
Harman and Shukla and
Jahreshwar Mukherjee in a
programme of a variety of Ben-
gali songs
At Rabindra Sadan (Cathed-
ral Road, 449937)
10 July: 6.30 pm
In aid of Thakurpukur Can-
cer Hospital, Paramayu San-
gha (Paikpara) presents a
programme of readings from
Tagore's *Chinakumar Sabha*,
by Bikash Roy, Santu Mukher-
jee, Manjita Ghosh, Gouri
Ghosh, Pradip Ghosh, Sumitra
Roy, Shukla Banerjee, Jagan-
nath Bose, Urmilata Bose,
Shobhina Mukherjee, Amitava
Baqchi, Ananta Majumdar,
Pranati Mitra Mustafi, Tulsii
Roy and Haran Chakraborty
An Ujwal production
At Rabindra Sadan (Cathed-
ral Road, 449937)
10 July: 6.30 pm
The Friends Club presents
Mohanlal Ghosh's adaptation of
Ghalib's *Chalka*. Direction
Mr. R. K. Ghosh
At Rabindra Sadan (12)
15, 16 July: 7.30 pm
10.30 pm
19.8.1992
Theatre: *The Lesson* by
Lucifer Turner and *Where
are you and Hollis Jay?* by
Benjamin Bradford. The cast
includes: Sushil Dudge, Mamu
Dutta, Binu Mukherjee
and Binu Mukherjee
At Rabindra Sadan (Cathedral
Road, 449937)
11 July: 6.30 pm
An Ujwal production
at Rabindra Sadan (Cathedral
Road, 449937)



'The Lesson'



A scene from 'Ishwarbabu Ashchen'

15 & 16 July: 6.30 pm
Anamika Kala Sangam and
Regent King present the Hindi
play *Bin Aaye Na Bane* by
Hum Productions (Bombay).
The cast includes Gaisy Irani,
Shafi Inamdar, Neena Gupta,
Rajique Muktadar and Rafi.
Direction, Shafi Inamdar.
At Vidya Mandir (Molra
Street, 446420)
15 & 16 July: 6.30 pm
At Rabindra Sadan (Acharya
J.C. Bose Road)
12 July: 6.30 pm
At Rabindra Sadan and Regent King
present *Dujone* an
adaptation by Shakti Chatta-
rjee and Sunil Gangopadhyay.
The notable partici-
pating artists are Ghosh,
Suman, Mukhopadhyay,
Bikash Roy, Amitava
Chatterjee, Narendranath
Chatterjee, Nabanita Deb
Sanyal, Raj Roy, Santu
Mukherjee, Chintaman Chatter-
jee, Binu Aich, Ashoketaru
Banerjee and Sutinoy Roy.
At Rabindra Sadan (Cathed-
ral Road, 449937)
15 & 16 July: 7 pm
An Ujwal production presented by
Paramayu, *The Lesson* by
Lucifer Turner and *Where
are you and Hollis Jay?* by
Benjamin Bradford. The cast
includes: Sushil Dudge, Mamu
Dutta, Binu Mukherjee
and Binu Mukherjee
At Rabindra Sadan (Cathedral
Road, 449937)
15 July: 7 pm
Chalka presents a play in Bengali,
Ishwarbabu Ashchen,
adaptation of Ghalib's
story *Ishwarbabu Ashchen*,
by Binu Mukherjee
At Rabindra Sadan (Cathedral
Road, 449937)

THEATRE

BENGALI

10 July: 3 and 6.30 pm
14, 16 July: 6.30 pm
Aghatao: Rangana (153.2A,
Acharya Prafulla Chandra
Road, 556846).
Written by Biru Mukherjee,
the play has been directed by
Gyapati Mukherjee, and the
star attraction is the versatile
actor Anup Kumar
Nahabat: Ujwal Theatre (37A
N. S. Road, Sadaranda Road;
44620)
Directed by Satya Bando-
padhyay, this play is regularly
being staged for the past six
years and more.
Samadhan: Star (179/3.4
B. than Sarani 551139 4077).
Starman Sreemati: Pratap
Mandir (Acharya Prafulla
Chandra Road;
44620)
Directed and acted by

Gyanesh Mukherjee, with the leading artiste Basabi Nandy. A Chaturmukh presentation. **Sreemati Bhayankari:** Bijon Theatre (5A Raja Raj Kissen Street; 558402).

A Theatre Unit production, in which the star attraction is the famous comedian Robi Ghosh, who acts as well directs.

Sundari-Lo-Sundari: Jogesh Mime Academy (S P. Mukherjee Road; 460746).

Directed and acted by Chinmoy Roy the play stars Sumita Mukherjee, Debopriyasada Singha, Rupak Mujumdar, Juin Banerjee and others.

TRAVEL

PLANES

Calcutta—Bangkok—Hong Kong—Tokyo: Calcutta departure, AI316 (2¹) at 2205 hours; Calcutta arrival AI307 (3) at 0200.

Calcutta-Bangkok: Calcutta departures, TG312 (1, 3, 6) at 1345; Calcutta arrivals, TG311 (1, 3, 6) at 0900.

Calcutta—Karachi—Copenhagen: Calcutta departure SK976 (4, 7) at 0800. Calcutta arrival SK975 (4, 7) at 0630

Calcutta—London—New

York: Calcutta departure, AI103 (2) at 0030

Calcutta-London: Calcutta departure, BA144 (2, 5) at 2145. Calcutta arrival BA145 (1, 4) at 1350

Calcutta-Kathmandu: Calcutta departure TG 311 (1, 3, 6) 0945; Calcutta arrival TG 312 (1, 3, 6) 1300

Calcutta-Delhi: Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630. Calcutta arrivals, IC 401 (daily) at 1040 IC 264 (daily) at 2205

Calcutta-Bombay: Departures IC 176 (daily) at 0640, IC 273 (daily) at 1950. Calcutta arrivals, IC 175 (daily) at 0850,

IC 274 (daily) at 1850

Calcutta-Madras: Departures, IC 265 (daily) at 1435. Calcutta arrivals, IC 266 (daily) at 1935.

Calcutta-Gauhati: Departures IC 223 (daily) at 1140 IC 230 (daily) at 1425

Calcutta-Ranchi-Patna-Lucknow-Delhi: Departure, IC 416 (daily) at 0550. Calcutta arrival IC 409 (daily) at 1045

Calcutta-Kathmandu: Departures IC 247 (1, 3, 4, 5, 7) at 1330. Calcutta arrivals IC 248 (1, 3, 4, 5, 7) at 1250

Calcutta-Dacca: Departure, IC 223 (daily) at 1140. Calcutta arrival, IC 224 (daily) at 1640

TRAINS

Departure Up	Time	EASTERN RAILWAY, (HOWRAH) MAIL	Arrival Time	Day
1	19-20	Delhi Kalka Mail	8-15	2
5	20-00	Amritsar Mail	7-55	6
3	20-40	Bombay Mail via Allahabad	12-35	4
EXPRESS				
81	9-45	Air-Cond. Express Tri Wkly via Gaya Dep—Tues & Wed up to New Delhi Dep—Saturday up to Amritsar Arr.—Tuesday, Wednesday & Saturday	17-10	82
103	9-45	Air-Cond. Express Bi Wkly via Patna Dep—Thursday up to New Delhi —Sunday up to Amritsar Arr—Monday & Friday	17-10	104
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week Dep—Mon, Thurs, Fri & Sunday Arr—Wed, Tues, Sat & Sunday	11-05	102
173	5-45	Himagiri (Jammu-Tawi) Exp Tri-Wkly Dep—Wednesday, Saturday & Sunday Arr—Monday, Tuesday & Friday	23-35	174
67	10-55	Bombay Janata Express Tri-Wkly Dep.—Monday, Wednesday & Friday Arr.—Tuesday, Thursday & Sunday	21-15	68
61	23-00	Dehradun Janata Express Wkly Dep—Sunday Arr—Sunday	8-15	62
9	21-35	Doon Express via Grand Chord	6-55	10
7	10-10	Toofan Express via Main Line	18-15	8
49	14-20	Amritsar Express	15-45	50
11	21-00	Delhi Express via Main Line	6-05	12
39	21-10	Delhi Janata Express via Main Line	5-20	40
19	22-00	Gorakhpur Express	10-50	20

Departure Up	Time		Arrival Time	Day
21	16-25	Mithila Express	6-45	22
57	6-10	Kanchenjunga Express Tri-wkly Dep—Tuesday, Thursday & Saturday Arr—Wednesday, Friday & Sunday	19-30	58
59	18-55	New Bongaigaon (Kamrup) Express	5-30	60
165	12-30	New Bongaigaon Janata Express	13-35	166
307	6-10	Black Diamond Express	21-20	308
309	17-15	Coalfield Express	10-25	310
305	18-20	Asansol Express	7-45	306
SOUTHEASTERN RAILWAY, HOWRAH MAIL				
3	20-00	Madras Mail	6-10	4
2	20-15	Bombay Mail via Nagpur	7-20	1
EXPRESS				
60	14-15	Gitanjali (Bombay) Express 5 days a week Dep—Mon, Tues, Wed, Fri, & Sat Arr—Mon, Tues, Thurs, Fri & Sat	15-40	61
134	21-10	Ahmedabad Express 4 days a week Dep—Tues, Thurs, Fri & Sunday Arr—Tues, Wed, Fri & Sunday	11-00	133
30	12-40	Bombay Express via Nagpur	11-10	29
141	15-45	Coromandal (Madras) Express	11-00	142
37	23-10	Madras Janata Express	1-10	38
13	17-30	Tata Steel Express	10-18	14
11	6-20	Ispat Express	21-50	12
5	22-10	Jharsuguda Express	5-00	6
15	21-25	Ranchi Hatia Express	8-40	16
7	20-50	Puri Express	5-30	8
9	18-45	Puri (Jagannath) Express	8-25	10
45	10-50	East Coast (Hyderabad) Express	16-45	46

SEALDAH (MAIL, EXPRESS & PASS.)

43	19-15	Darjeeling Mail	8-45	44
53	21-00	Gaur Express	5-00	54
51	11-45	Jammu Tawi Express	15-40	52
13	20-20	Upper India Express via SBC Loop	11-55	14
303	18-20	Bhagirathi (Latgola) Express	10-20	304

PANORAMA / Gurusaday Museum

WHERE FOLK ART LIVES QUIETLY

The great social reformer, Gurusaday Dutt, was also a great lover of Bengal's folk art. The Museum has some of the finest collections

THE vast green tract of Bengal Bratachari Society, just off the 3A bus terminus in Thakurpukur in Calcutta's south-western suburb, is a soothing sight for a fatigued Calcuttan on his way to Diamond Harbour. For one thing he gets a chance to breathe the fresh air there. A billboard matter-of-factly depicts the place as "Bratachari Gram." If he is attentive enough, he will also be able to locate a grey and pink cement structure on his right, with Gurusaday Museum lettered on its facade.

Gurusaday Dutt (whose birth centenary was celebrated last year), a rare personality of pre-independent India, was the unusual combination of a social reformer and a civil services man. He was also a genuine lover of the art and the artists of Bengal. His work took him to remote parts of Bengal and thus he was exposed to a fascinating range of traditional arts and handicrafts, gasping for breath under the conditions created by the competition from industries built to serve the needs of India's colonial rulers.

But, this exposure also convinced Dutt of the distinct identity which Bengal's culture possessed, though on a broader plane it was part of a larger culture. In 1929, he started collecting representative samples of Bengal's folk art with the idea of reviving a dying Bengali folk culture.

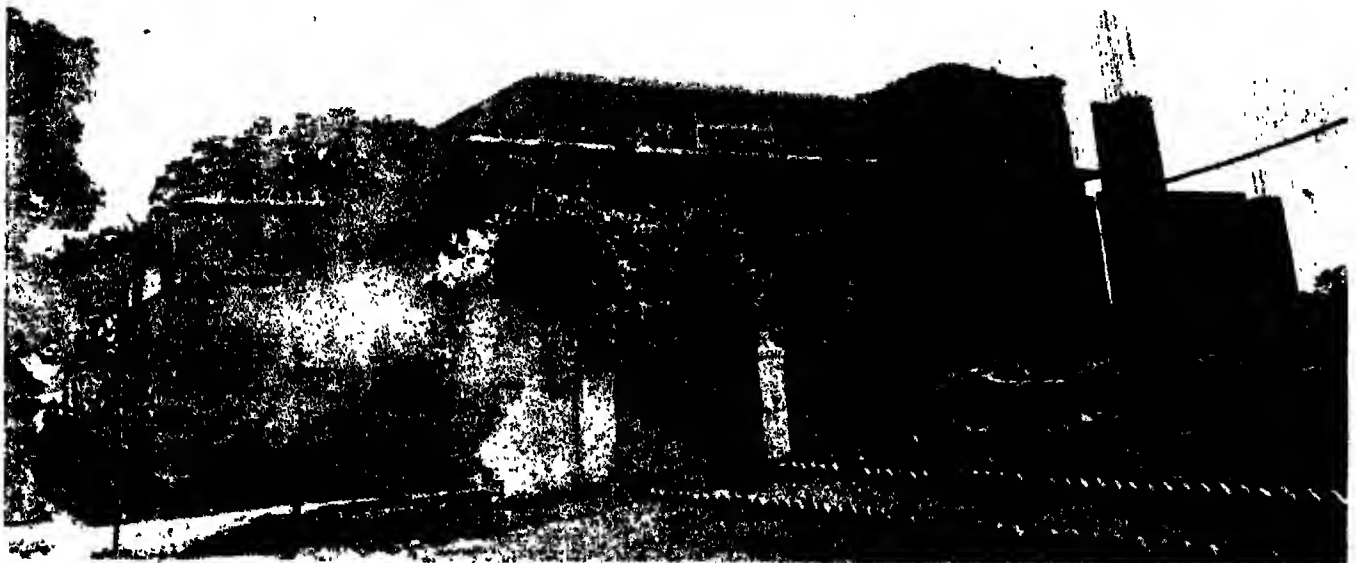
The year 1929 was an odd time for the beginning of such a project. The intelligentsia in Bengal had little time to appreciate folk art as it was either trying to grasp the difficult movements of modern art in the West, or at home, and continued to remain overawed by the imposing standards of the frescoes in the Ajanta caves, Mughal miniatures, Ellora architecture—the list is long indeed. Dutt organised an exhibition of the items that he had collected and this made the intellectuals of Bengal sit up and take notice. For the first time, Bengali intellectuals realised that beauty could be found so close to home. Dr Dinesh Chandra Sen hailed Gurusaday Dutt as a 'Real Jahari', who had an eye to see and a heart to feel

where lies the real glory of Bengal.' Shilpacharya Abanindranath Tagore stressed on the need for having a museum where folk art products could be permanently housed for exhibition.

Gurusaday Dutt passed away in 1941 and Bengal Bratachari Society, of which he was the founder, was the heir to his collection of more than 2,500 articles. It took more than 20 years for the museum to be built and in 1963, the gallery was opened to the public.

What does one see in the Gurusaday Museum? The most important collection is considered to be that of *nakshi kanthas* from Bangladesh—mainly from Jessore, Khulna and Faridpur districts, in the period between the 19th and early 20th century, and scroll paintings known as *pat* from Birbhum, Bankura and Midnapur districts of West Bengal (also dating back to the 19th and early 20th century).

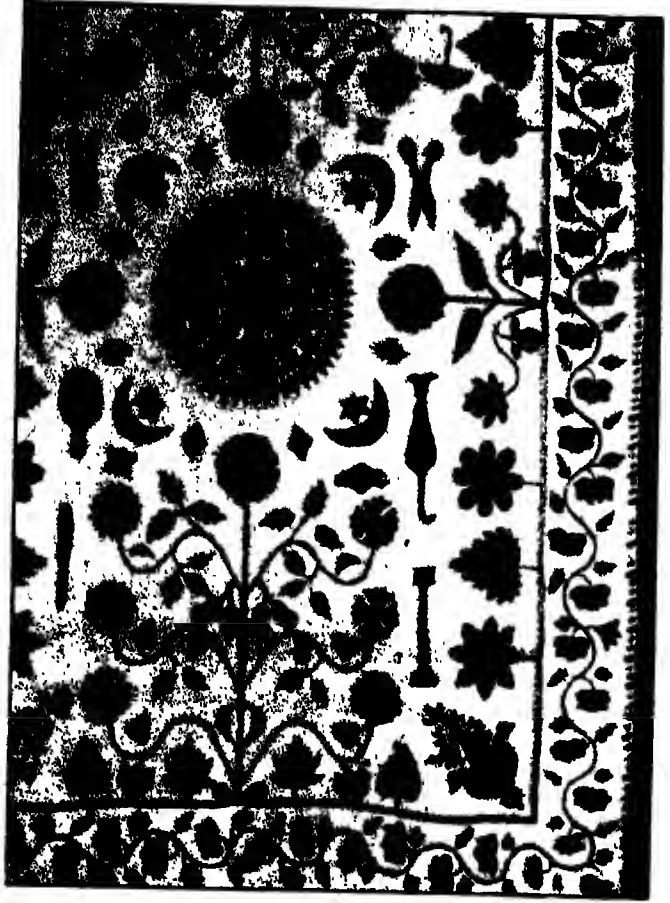
Nakshi kanthas, or embroidered quilts, are a unique example of the creative genius of a Bengali woman, her flair for transforming patched-



The building of Gurusaday Museum at Thakurpukur



'Radha-Krishna': Sola puppets from Chitalmani village, Khulna



'Teen Purusher Kantha': A Nakshi-Kantha that took three generations to complete



Two 19th century Kalighat 'pats' satirise the 'babu culture'

up rags and torn clothes into wonderful creations of linear and coloured designs. The colours used are primary and the stitching technique used is simple—that is where the beauty of *kanthas* lie. The museum has around 200 of them in various shapes and sizes—from a small handkerchief (12" × 12") to an *arshilata* or wrap for mirrors (There is a taboo in rural Bengal which forbids from watching one's image on a mirror at night). Huge *lep kanthas* or winter coverings or *sujas* (bed spreads) sizing more than 6 feet in length and 4 feet in breadth are other prized exhibits.

Some *kanthas* in this museum have become legendary. There is the one made by Manadasundari Debi from Khulna's 'Jangal Bahal Gram' which she created so as to gift it to her father. The social history of Bengal in the 19th century comes alive vividly before our eyes, interpreted as it is by an almost uneducated woman. One gets to know of the transport system, the furniture used and the clothes worn in 19th century Bengal. Also British soldiers (with rifles) and natives (with swords) are probably a reference to Sepoy Mutiny. This *kantha* took 75 years to reach completion.

A Bengali woman, with few resources at her disposal, had to depend on her artistic ability to create a gift for her loved ones. She made it a point never to imitate a design from another *kantha*, always trying to work out an original design. In the process, perhaps unknowingly she often brought about a cultural synthesis in her work, as in 'Teen Purusher *Kantha*,' so called because it is supposed to have taken three generations to complete. Though the central design, that of a lotus, is a much-used symbol in Hindu philosophy, it is surrounded by a crescent and stars—obvious Islamic symbolism and an indication of the artist's secularism. Then there is a *kantha* on which is stitched 'Amare Vulona.—Rahima Khatun' an intense appeal made by one Rahima Khatun asking someone not to forget her. This *kantha* apart from its design stands out for its sentimental value, as one gets moved by her appeal even today.

There are 600 folk paintings in Gurusaday Museum, with a collection of around 250 'Jarano Pat' (scroll paintings) which made David McCutcheon comment: "I was astonished to discover the richness of your collection of old scrolls." The



The 'Ramayana Pat' from Murshidabad: The oldest in the collection, a Rajasthani style of miniature painting



A 17th century wood sculpture depicting the 'Chandi Kahini'

one that particularly fascinated him was a scroll from Murshidabad, depicting the *Ramayana* done in the western Indian or *Rajasthani* style. This *pat* also shows the supreme expertise with which the artist had adopted an alien style to better his own creation. The tribal rebellion of the 19th century is also portrayed in another scroll from Midnapur, known as 'Saheb Pat.' *Patuas*, the creators of these *pats* painted on indigenous canvas some as long as 20 ft, are the inheritors of the traditional *chitrakar* caste of ancient India and use the word *pat lekha* meaning picture writing to describe their work in the style of their predecessors instead of painting. They are a fast decaying race, unable to find a proper place in changed social circumstances.

But at one time they were seen all over the villages of south-western part of Bengal, showing their 'Jarano Pat,' generally depicting some mythological story with 'good' eventually triumphing over 'evil,' or reminding the audience the price one would have to pay for his sins through 'Yama Pat,' using audio-visual means of communication by setting lyrics to the story written by him and singing them out while showing his *pat*.

There are also square paintings—'Chauka Pat' depicting social life of Bengal in the early 20th century.

For example, 'Child Marriage' done by one *moturu chitrakar* of Birbhum, and a very good collection of *Kalighat pats*, product of the new school of painting that developed around the *Kalighat Temple* in the 19th century, done on cheaper and easily available papers supplied by East India Company, using both colour and black & white. These paintings, basic colours, and strong but simple line drawings have now become world famous as *Kalighat school of painting*. A series of paintings showing the ultimate dehumanisation of a 19th century Bengali *babu* and his life with his mistress, is a biting satire on the 19th century *Babu Culture* and a unique specimen of *Kalighat pat* which the visitor to the museum must look out for.

Though not many people are aware, Bengali artists at one time showed supreme mastery in creating wooden sculptures. Bengal's geographical location was an obstacle for sculptors in Bengal as it did not have quality stones required and hence they turned to wood instead, and gave a grand display of their

inherent ability as sculptors over this medium.

Around 150 wooden sculptures of 17th-18th century AD exhibited in this museum bears testimony to their artistry especially if one sees the fragments of a door frame from Birbhum, or broken pieces of ratha (chariot) from Sachar of Bangladesh's Comilla district. There is one particular piece, 'Mother Delivering Child,' which speaks volumes of the artistic ability of its creator, as he beautifully combines the contradictory expressions of extreme pain and happiness in the face of the mother so common during childbirth.

Gurusaday Dutt, while in Faridpur of Bangladesh, discovered a decrepit temple of the 17th or 18th century in Mathurapur village with superb terracotta work all over its walls. It is now famous as 'Mathurapur Deol' and some terracotta plaques from that temple also adds richness to the museum. There is one plaque showing a flock of running deer which stands out from the rest and was taken to the festival of India, held in London last year. In that plaque, the artist has gripped the motion of the running deer wonderfully and has shown extreme dynamism in expressing it on such a small plaque. There is also a good collection of terracotta work from Birbhum.

Folk art is essentially art of the common people created to meet social needs as opposed to the art of the ruling class. It is not something cut off from the life of everyday, but is very much part of it. If art in general reflects the soul, spirit, ideas of a race, folk art then is the mirror that reflects the vitality of the people whose expression it is. As the late Dr Nihar Ranjan Roy explains, "It is brought into form in dictation to a natural and biological law as it were, confined within ethnical and geographical limits." But within that limit, a folk artist displays a remarkable elasticity, he absorbs in his creation any new cultural trend that influences his surroundings. Thus in an 'Arshilata Kantha' in the museum we see Radha in a western gown, in a wood carving depicting the story of Chandī, Mahishasura comes in a headgear and English tailcoat. He tries to unify in his work diverse elements of various religion; thus the crescent and star co-exists with the lotus. The artist, unsure whether he is Hindu or Muslim, creates his own deity be it Satyapir,

or Gazi. A 19th century Gazipat from Comilla (Bangladesh) is a prize collection of the museum.

Among other folk art objects the museum houses the legendary 'Dashabatar Tash,' a special kind of playing cards from Bishnupur. Sola puppets from Chitalmari village of Khulna district (Bangladesh), is also a rare collection of the museum. Then there are moulds (chunch) for mango paste or sweetmeat, where also the Bengali housewife displays her genius in creating an object of art from a waste item, like a broken stone plate with the use of a mere scalpel.

And apart from tribal musical instruments, terracotta dolls and toys, there are rare manuscripts like 'Amirer Kissa' by Idil Hussain, ritual potteries like 'ghats,' outstanding among them being 'Manasha Ghat' from 19th century Barishal. It also has a small but important archaeological section consisting of stone sculptures from Birbhum done in 10th-11th century AD in Buddhist tradition though the

Folk art is essentially art of the common people created to meet social needs as opposed to the art of the ruling class. It is not something cut off from life

statuettes are mostly of Hindu gods and goddesses. The oldest item in the museum is a porcelain pot of 2nd millennium BC from Tamralipta, now known as Tamruk in Midnapur.

"The museum has so much, but only one-fifth of it can be displayed," laments Mrs Arati Dutta, hony president of Bengal Bratachhari Society, and "because of that we cannot embark upon new collection." The main constraint is shortage of finance. Mr Sisir Mitra, hony secretary of Bengal Bratachhari Society, categorically declares, "It is impossible for a philanthropic organisation like ours to run a museum like this with a paltry government grant of Rs 4,600 a year." Mr Ashis Chakraborty, a man committed to folk art and artists of Bengal, curator of the museum, with a band of four other dedicated personnel, is trying to maintain the museum as best as he can. But the museum does not have a telephone nor a chemical laboratory to treat and conserve the art objects. The colour from some of

the pots is already fading and they can be treated only by the National Museum of Delhi. The security system also needs to be modernised.

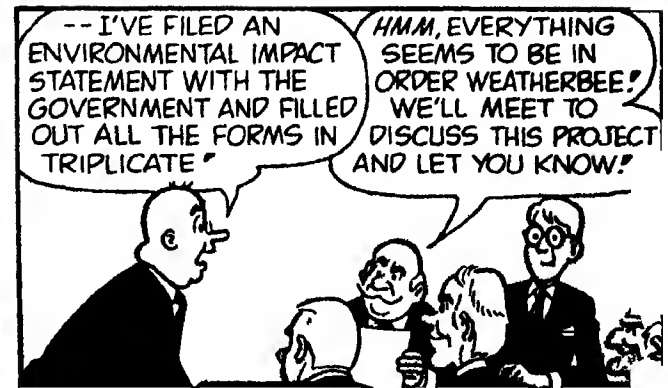
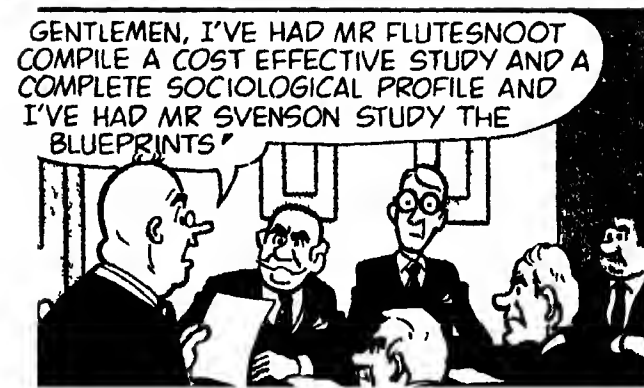
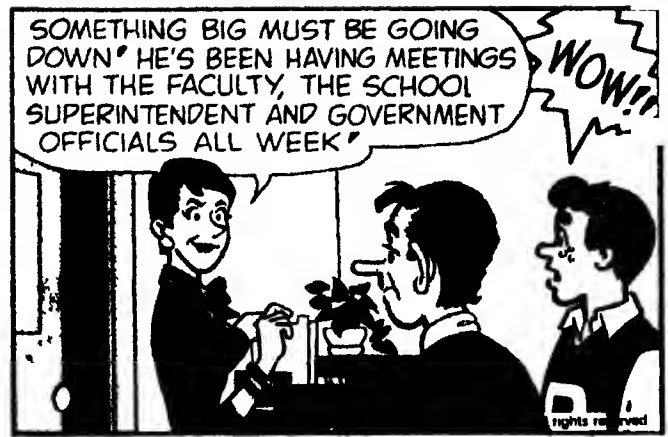
It is a pity indeed that due to the apathy of both the government and people, the museum is decaying. Apart from a few research scholars, or students of museology from Calcutta University whose practical classes are sometimes held there, very few persons turn up in the Gurusaday Museum. A publicity film Folk Memoire, and a couple of exhibitions here and there have not changed the situation. The monthly attendance of visitors seldom crosses the hundred mark. Previously, the tourism department of the West Bengal government sometimes brought busloads of tourists there, but even they have abandoned the idea now. "These charming and valuable objects of art are most vitally related with the social life of Bengal, and any history of our social life, as well as of the arts and crafts of the province without them is incomplete," said Abanindranath Tagore some 50 years back. And the words hold true even today, undoubtedly, for in 1972, fourteen famous intellectuals of Bengal, including Satyendranath Basu, Jamini Roy, Suniti Chattopadhyay, all of whom have passed away, and among the living greats, Satyajit Ray, Dr Roma Choudhury, hailed the collection as a national treasure and asked the public to help in its preservation and expansion.

A trip to the Gurusaday Museum is a rare experience, a unique feeling of reliving Bengal's past. It is not a mere sentimental journey through the corridors of history, not a mere peep into the past. In last May, a six-member delegation led by Mr Nilmony Phukan of the department of History, AVP College, Assam, visited the museum and one of the members wrote in the Visitors' Book in Assamese that he had the opportunity of getting acquainted with folk life of Bengal through this collection. "Shall come again," he ended his comment.

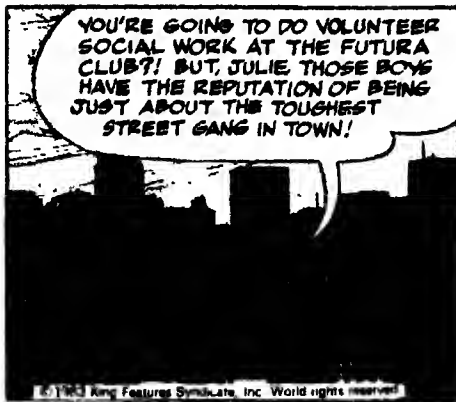
And that is where the success of the museum lies and that where it can succeed. So what if the urbane intelligent Calcuttan never bothers to set his foot in Gurusaday Museum.

**Aniruddha Bose and
Madhumita Majumdar**

Photographs: D.P. Sinha

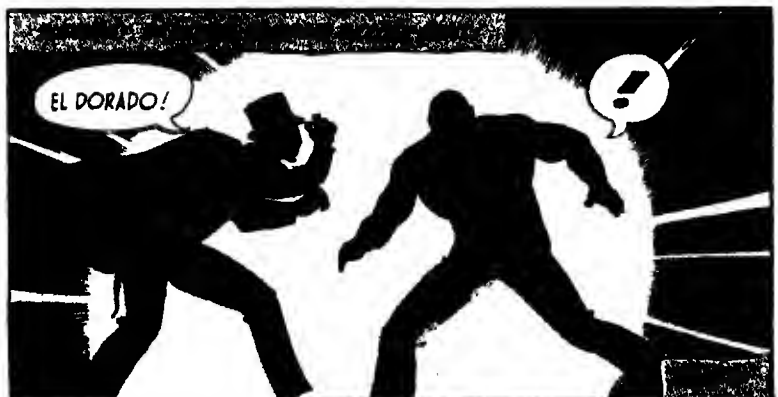


JULIET JONES



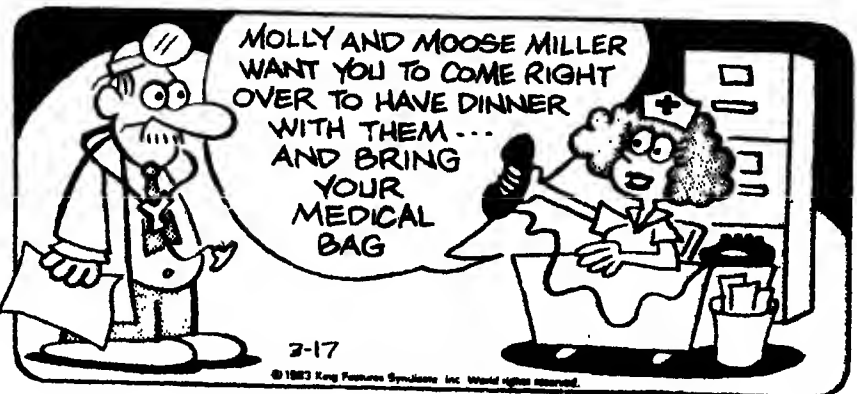
MANDRAKE

By Lee Falk



MOOSE MILLER

By Bob Weber



DR KILDARE

By Ken Bald



I'VE REVIEWED MIDGE MARSH'S CASE, DR. KILDARE AND MY CONCLUSION IS...



...I WAS WRONG. THE CHILD IS NOT SUFFERING FROM MENINGITIS. HOW DOES THAT ADMISSION MAKE YOU FEEL... TRIUMPHANT?

NO...



...IT MAKES ME FEEL GRATEFUL.

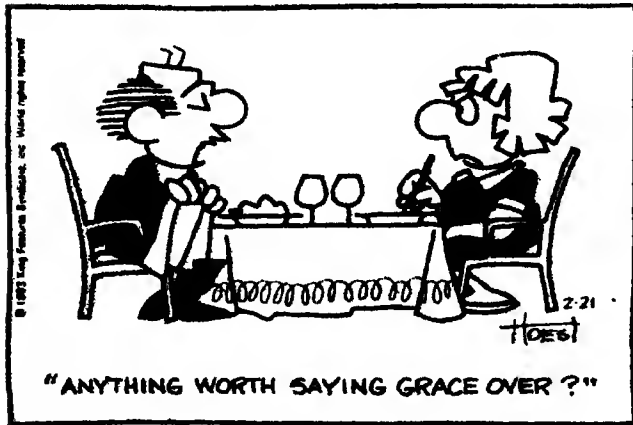


THE NEXT DAY... I HAVE THIS MESSAGE FROM DR. BELL ... HE SAYS THAT HE CONSIDERS YOU BRASH... EVEN ARROGANT... BUT...

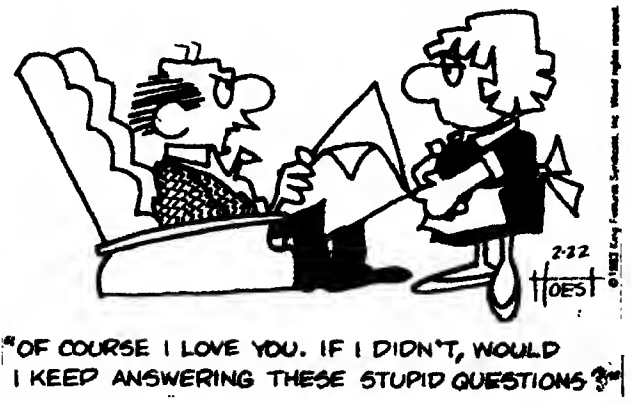


... HE'D GIVE ANYTHING TO HAVE YOU ON HIS SIDE IN ANY DIFFICULT CASE HE HAS TO HANDLE!

THE LOCKHORNS



"ANYTHING WORTH SAYING GRACE OVER?"



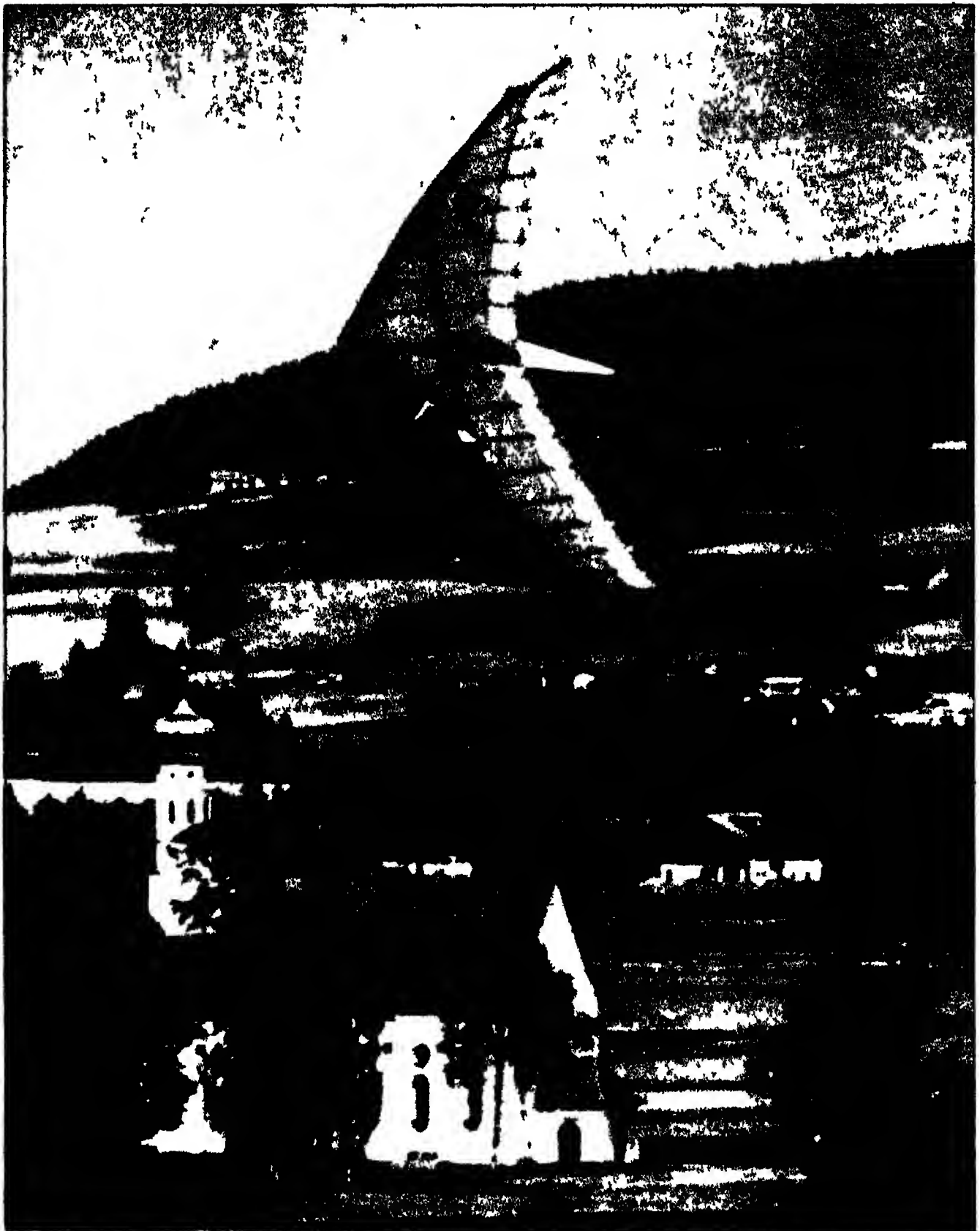
"OF COURSE I LOVE YOU. IF I DIDN'T, WOULD I KEEP ANSWERING THESE STUPID QUESTIONS?"



"DO WE KNOW ANYONE IN THE USED-CAR BUSINESS?"



"I KNOW YOU HAVEN'T BEEN LISTENING TO ME. IF YOU HAD, YOU'D HAVE HIT THE CEILING BY NOW!"



One of the competitors in the World Hang Gliding championships soars past a Bavarian style church in a 30-nation contest. Entrants for this silent sport participated in a quest for sky-is-the-limit fame last month

QUIZ / Neil O'Brien



'Who was on the cover of the first issue of THE TELEGRAPH Colour Magazine?' asks Kanishka Chowdhury, Calcutta-19—an appropriate question as the Colour Magazine

and this column now complete one year. The response from readers has been quite overwhelming (Thanks!) and we feel unhappy that we can't publish all the questions received. If the questions and letters suddenly stop, we would still have enough to keep us going for a few months. But please don't stop! We only want to explain why it may be some time before your questions appear on this page.

Who coined the phrase "Iron Curtain" asks Ranjan Singh, REC, Durgapur-9?

This phrase is widely regarded as originating from Winston Churchill, who coined it in a telegram to President Truman in May 1945. But it was in Fulton, Missouri, that he first used the phrase in a speech on March 5, 1946, similarly referring to the ideological divisions of his times saying "From Stettin in the Baltic to Trieste in the Adriatic an iron curtain has descended over Europe."

However, there had been several instances of earlier use, with

substantially or exactly the same meaning, ranging from Queen Elizabeth of the Belgians in 1914 ("Between Germany and me there is now a bloody iron curtain which has descended forever!") to Josef Goebbels, who used the phrase 'iron curtain' with reference to the USSR in February 1945.

None of this necessarily means that Churchill deliberately lifted the phrase with the intention of passing



11th Question: What was the "Iron Ulna"?(M.K. Rao, IIT, Kharagpur)

Ans: The yard was originally defined by King Henry I of England (C.1120) as the distance from the tip of his nose to the end of his thumb, when his arm was extended to the front. A later monarch established the physical embodiment of this definition by creating an end standard made of iron and called it "Iron Ulna."

it off as his own. It is quite common, especially on the part of those as widely read as Churchill, for a phrase to arise out of the unconscious mind without awareness of its origin, or it can be "original" on more than one occasion. And there can be no doubt that it was Churchill who made this phrase part of the English language.

Subhorup Das Gupta, Calcutta-92, wants to know the occasion behind

the Jewish feast of Purim (the feast of lots). It is a Jewish holiday which commemorates a day on which the Jews were saved from their oppressors. The Book or Scroll of Esther tells the story of the beautiful Esther. She was an orphan who lived with her wise cousin Mordecai in the Persian capital of Susa. King Ahasuerus (thought to be Xerxes, 485-464 BC) deposed his Queen Vashti and chose Esther to take her place. Neither the King nor his wicked minister Haman knew that Esther was Jewish. Haman plotted to destroy the Jews of Persia on a day to be selected by lots. Queen Esther, after fasting all day and praying for guidance, pleaded with the King and saved her people. The wicked Haman was then executed.

The Fast of Esther is observed in memory of the Jews of Persia who fasted at Esther's request. The Purim feast is celebrated in the evening and the following day with great merriment and feasting. During the reading of the Book of Esther, children twirl noise-makers at every mention of Haman's name. Some communities even hang Haman's effigy. Among the finest of Purim customs is the practice of sending gifts to friends and gifts and money to the poor.

Postscript: The answer to the question which opens today's page: Britain's baby prince with his parents Prince Charles and Princess Diana.

QUESTIONS

1. What is the better known name of Pharaoh's rat? (Anupam Banerjee, Calcutta-29)
2. Which country is 'The Land of the Golden Fleece'? (Shweta Mondal, Calcutta-6)
3. What kind of beard is an Alexander Beard? (Partha Pratim Das, Calcutta-19)
4. Which river is the Ganga of the South? (Shabana Yunus, Calcutta-23)
5. How did the expression 'watch your p's and q's' originate? (Tathagato Chatterjee, Calcutta-14)
6. What was Excalibur? (Samir Pal, Barasat)
7. Which anniversary is called 'sesquicentennial'? (Lalit Choraria, Gauhati-1)
8. What was the original title of Leo Tolstoy's *War and Peace*? (Biloo, Gauhati-1)
9. What was used for drying writing before the invention of blotting paper? (Tuhin Kr Bhowmick)
10. What is aspect ratio? (M.K. Suresh, Calcutta-29, Prashant Singh, Kharagpur-2 and Manu Singh, Kharagpur-2)

ANSWERS

1. The Egyptian mongoose.
2. Australia.
3. No beard at all. (Alexander was clean-shaven)
4. The Kaveri.
5. In old taverns, customer accounts were recorded with 'p's' for pints and 'q's' for quarts.
6. King Arthur's sword.
7. One hundred and fiftieth.
8. All's Well that Ends Well.
9. Sand.
10. The ratio of the width of a television image to its height. (All the answers have been given by the persons sending in the questions.)

ANSWERS TO ONCE-UPON-A-TIME...

- (1.F.a) (2.A.b) (3.D.c)
(4.E.d) (5.B.f) (6.C.e)

MARKINGS

Cast Aside

A couple, not too well versed in Bengali, had come to a correspondent's house to watch the children's film on TV. They were also keen to know which Bengali film would be shown the following day.

Soon, the TV announcer put in her charming appearance and announced that the film, Nirjan Saikate, would be shown the next day. The cast was outlined as: Anil Chattopadhyay, Renuka Rai, Sharmila Thakur, Chhaydebi and anyanyo shilpira (other artistes).

The husband told his wife excitedly, "Look, tomorrow, it will be decided." And the wife, equally excited, retorted, "And I shall win."

The hosts couldn't understand the coded conversation. On Saturday, it was decided. The lady host was asked to identify Anyanyo Shilpira. The husband felt it was the pretty side-heroine, and the wife was certain it was the lady playing old-woman character roles whom they had seen so often in earlier films. All these films had this actress, Anyanyo Shilpira.



University Blues Revisited

MORE things are wrought by generosity than this world dreams of. And this can be said with special reference to our good old senile Calcutta University.

About two years ago a student of a reputed girls' college had a most illuminating experience. She had filled the form her BA

Part I examination, but owing to circumstances had failed to sit for any of her papers. But the powers that do decide our destiny had been silently working all unbeknown to her.

After the usual delay when the results of the examination were published, the dumbstruck

student was handed a mysterious marksheet, with her name duly on it and marks accorded to her in the Pass subjects.

So not only does Calcutta University tragically bungle the marks of students but also gives them gratis where they least expect it!



Highrising to the Occasion

A correspondent noted that a block of flats situated at Bishop Lefroy Road had to go without electricity for many days as there had been a short circuit, resulting in a complete burning out of the electrical wiring system.

A newspaper had even displayed a picture of Satyajit Ray—who resides in that building—working by candlelight.

Recently, a multistorey building of 48 flats, in the heart of the city, had to experience a similar nightmare—but without similar 'coverage,' even though it was of a worse nature.

One fine morning, there was a no-power situation and as usual it was borne without a second thought. By evening, there was no sign of the power returning. On investigating it was found that the CESC

had disconnected the electricity mains as certain tenants of the building had failed to pay their electricity bills for a number of months. The dues had accumulated to a massive amount.

Every morning, the place was a block full of frenzied humans with frayed tempers, yelling their heads off at each other. Old men and children struggled up and down the stairs every day, panting servants were on their last legs, weighed down with their vegetable bags, and evidently, water carriers had a field day, charging exorbitant rates. The stairs remained in a state of mess with a constant dripping of water.

Bathrooms were in disarray, dirty clothes piled up and the flushes remained unflushed in all

flats. Even a bath a day had to be considered carefully before anyone ventured to waste any water. The kitchens were stinking with unwashed utensils and garbage was mounting in foul smelling heaps. And, of course, the sweepers kept conventionally away. Drinking water had to be carefully rationed. It was 'chaos on a war footing,' as one would like to put it.

This unbearable situation carried on for days on end, till the matter was settled, with the CESC waving its magic wand and giving them light again. What struck our correspondent, who lived through it all, was how people pampered with daily luxuries could do without bare necessities when the time came. Brave of another kind?

Shuttle Violence

WHAT with so much talk (and printed copy) of Gandhi, certain historical references are getting popular again. And good for us Indians.

Our correspondent was with a friend and was about to get into a shuttle taxi to office when he saw there were already four passengers inside, and with the two of them, the quota of six would be complete and the taxi could leave immediately.

But the hassle was that one of them would have to sit in the back seat while the other would have to go up front as there was already one other passenger in front. But, owing to a peculiar stubbornness, the passenger in front refused to go behind while among the three behind, none would volunteer to go in front. Each of them wanted to stick to their "window seat" and the two friends found it a little silly to sit thus separated when they could get into the taxi next in line, sit together and chat the way through.

Much to the ill luck of the first taxi, the second got full faster and left even while it was waiting to get another two. Worse: a minibus arrived just then at the terminus, and one of the four passengers it had also decided to quit. The second taxi left peacefully, catching a trail of abuses from the first taxi.

On the way, the passengers commenting on the stupidity and selfishness of the passengers called it a "non-cooperation movement." Said a second. "It was sheer uncivil disobedience." Another added: "But they saw the result of that—quit taxi movement!"

THEY WERE WONDERING IF THEY COULD BE OF ANY USE...



Change for the Better

THE current coin shortage has reached the proportions of a major crisis, and the biggest loser has been the city's transport corporations. But there seems some hope yet if they bring in beggars to help out.

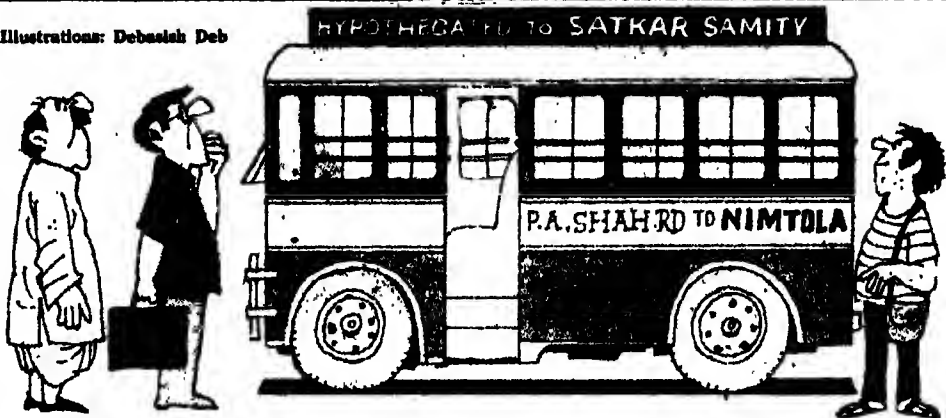
This idea came to the mind of one of our correspondents when he witnessed an incident in a double decker bus, on route 10. The bus, starting from Ballygunge Station, was packed to capacity and many passengers, in an attempt to exploit the

situation of lack of small change and overcrowdedness, were trying to travel ticketless.

At one point the conductor found the situation impossible, but he managed to pounce upon a beggar boy in the bus. Not to force him to buy a ticket, but to give him all the change he had collected for bigger denomination notes. The beggar boy was only too glad to offer his services for the honour given to him.

Dead-end

Illustrations: Debasish Deb



MINIBUSES plying on the Prince Anwar Shah Road-Nimtola route seldom go up to Nimtola. Instead they complete their shortened route by circling B.B.D Bagh.

On a typical working day an old man boarded a minibus of this route near GPO. But seeing that the bus was taking a wrong turn near the Writers

Buildings he asked whether the bus was going to Nimtola. By that time the conductor and his helper had started shouting, "Esplanade, Park Street, Minto Park..." The old man enquired again. This time the conductor condescended to reply that it wasn't.

The visibly angry old man demanded an ex-









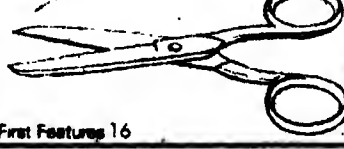

Lone Ranger

STRANGE are the ways of hero worship in this city. If Thomas Carlyle were alive, he surely would have added an extra chapter on Hero as a Movie Star to his famous work.

A few days back, our correspondent, on his way home, noticed a strange marriage procession on BT Road. The procession was headed by a 15-foot cardboard image of a garlanded Amitabh Bachchan perched on a pushcart in his 'legendary' Yaarana dance style, complete with small bulbs flickering all over the board. This 'creation' was followed by a band party which went on, ceaselessly, playing popular Amitabh numbers, accompanied by a frenzied group of people, obviously the baraat.

In this hullabaloo, the odd man out was the groom himself who trailed behind the procession on a horse, a sword dangling down his side, like a lone ranger.

WONDERLAND

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© First Features 16

SOLUTIONS

Across:
 1 Chick 6 Owl 7 Choir 9 Scarecrow 10 Tower 11 Rat 12 Grass

Down:
 2 Hookal 3 Carpenter 4 Glowworm 5 Scissors 8 Crowns

Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6, Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

• **Records:** I would like to exchange a stereo LP Back Again Runa Laila for two EPs of Tagore songs. Anyone interested may write to Ranajoy Bhattacharya.

JUST-A-MINUTE

ONCE UPON A TIME..... by Shamlu Dudeja • Answers on Page 21

Try and match the opening and closing lines to the names of the books below:

1. **ROOTS**
2. **WUTHERING HEIGHTS**
3. **THE PRODIGAL DAUGHTER**
4. **FEVER**
5. **MIDNIGHT'S CHILDREN**
6. **DAMIEN OMEN II**

- | | | |
|---|--|---|
| <p>A. I have just returned from a visit to my landlord...</p> <p>B. I was born in the city of Bombay.</p> | <p>C. The boy's face glowed brightly...</p> <p>D. It had not been an easy birth...</p> | <p>E. A cold January morning tentatively fingered its way....</p> <p>F. Early in the spring of 1750, in the village of Juffure...</p> |
|---|--|---|
-
- | | | |
|---|--|--|
| <p>a. ...the fact that preponderantly, the histories have been written by the winners</p> <p>b. ...unquiet slumbers for the sleepers in that quiet earth.</p> | <p>c. The contract has been signed.</p> <p>d. There is still plenty of opportunity for catastrophe</p> | <p>e. ...for Satan himself is transformed into an Angel of Light.</p> <p>f. ...and to be unable to live or die in peace.</p> |
|---|--|--|

Inner Eye

NEXT SEVEN DAYS FROM JULY 10 TO JULY 16

ARIES
Mar 21-Apr 20
Your stellar portents remain exceedingly propitious this week. Promotion is likely. Do not fear to put in the most in business. You will remain reserved and philosophical. You will get due appreciation in your enterprises.

LEO
July 23-Aug 22
A happy and successful week predicted. You will be relieved from some past gloom. Attend to your business minutely and progress is all the more likely. Do not antagonise your employer. Conserve your resources.

SAGITTARIUS
Nov 22-Dec 22
Your fortunes are likely to improve if you pay heed to the advice of elders. Therefore, mark time and be restrained. Be guided by your intuitions and 'hunches.' These will prove reliable, especially in an affair of the heart.

TAURUS
Apr 21-May 22
You will enjoy a fairly good week provided you are not extravagant. Chances of a long-standing project being completed successfully. You will be dominated by your strong will. Steady progress is foreseen. Conserve your resources.

VIRGO
Aug 23-Sept 22
A week of excellent prospects. Your business will expand rapidly. Partners and spouses will play a major part in transactions, some bringing profit, others loss. Avoid quarrels and misadventures. Be patient. Do not take needless risks.

CAPRICORN
Dec 23-Jan 20
You will enjoy some measure of success and happiness, but take extra care in matters of diet and peruse all correspondence. A female relative may cause anxiety, but your difficulties will be surmounted. Courtship and marriage should be deferred.

GEMINI
May 23-June 21
Sunshine and darkness are closely intertwined this week. The best will spring from your own intuitions which will prove excellent guides to success. A happy romance may be counterbalanced by a bereavement. Avoid legal complications.

LIBRA
Sept 23-Oct 22
A happy and successful week with some speculative gain likely. You will gain through travel or through relatives and new friends. Do not displease your employer. Financial affairs will continue to prosper in a background of domestic bliss.

AQUARIUS
Jan 21-Feb 20
Concentrate on business rather than love affairs, wherein trouble is indicated. Your financial position will greatly improve. A disappointment will be offset by an unexpected advancement or through elders. Better friends will be in touch.

CANCER
June 22-July 22
A happy week promising love and domestic bliss. Chances of winning a lottery. Conserve your resources and check a tendency to be extravagant. Keep on good terms with your employer or superior. Neither lend nor borrow.

SCORPIO
Oct 23-Nov 21
Your best fortunes will spring from your own intuitions. Publicity or social prominence will bring unexpected gain, maybe a little unpleasantness. Your debts may gradually increase. Take utmost care in all your affairs, especially business.

PISCES
Feb 21-Mar 20
Choose your friends carefully. Take extra caution in love and domestic affairs or you will be disappointed. Happiness and success are promised if you avoid litigation and extravagance. Do not lend, speculate, borrow or stand guarantor.

BIRTHDAYS

July 10
A year of ups and downs is portrayed, indicating benefits through females, but accompanied by dissension; also trouble with spouse, lover and friends generally. You will be financially fortunate this year.

July 11
Your year may be spoilt by litigation and unwise speculation, but financial gain is shown. Guard against excesses and fair weather friends. Some sorrow, however, mars the happiness. Take care of your and your family's health.

July 12
A year of increased finances but chances of loss through over-generosity and improvidence. You will enjoy some good fortune but heavy expenses are likely. Refrain from legal complications and speculation. Seek and act upon the advice of elders.

July 13
Unexpected reverses and unpleasant changes are predicted. Avoid arousing the hostility of your employer. You are liable to disappointment in family, love and social matters. If motives are good, financial gains assured.

July 14
You will always be on the defensive and often be in trouble with your employer and elders. Pleasant surprises are in store for you, especially in love, domestic and social matters. Your boundless energy and ambition will pave way to success.

July 15
A favourable year promises success and happiness through children, travel and uncommon pursuits. Much travel and success in all its undertakings are foreseen. Take care in financial matters and let not the heart override prudence and commonsense.

July 16
Success and happiness follow you—forge ahead with all your ambitions, particularly if relating to elders, children, property, changes and travel. Benefits from an unexpected source are likely.

M.B. RAMAN

SUGGESTIONS

LUCKY NUMBER AND COLOURS

DAY	ACTIVITY	DATE	NUMBER	COLOR
SUNDAY	SPORTS	JULY 10	1	BLACK
MONDAY	DOMESTIC AFFAIRS	JULY 11	2	YELLOW
TUESDAY	SHOPPING	JULY 12	5	GREY
WEDNESDAY	BUSINESS AFFAIRS	JULY 13	4	GREEN
THURSDAY	AUSPICIOUS TALKS	JULY 14	9	LIGHT BLUE
FRIDAY	MEDITATION	JULY 15	6	ORANGE
SATURDAY	ENTERTAINMENT	JULY 16	10	WHITE

TALKING SHOP / The City

GOING FLAT OUT

What happens when you go house hunting

THE one-roomer at the hostel was definitely living in luxury because there is no denying the fact that the Xavier's hostel, compared to the other on-campus and off-campus hostels in the city, is or at least was a big luxury: showers with water any time of the day, large windows with swaying trees cooling the onrushing breeze, clean corridors, suppliant servants and a cigarette shop within a minute's reach.

Alas, gone are the days when I would wake up with the sun in my eyes or doze off in the middle of *Ode to a Nightingale*, soothed by the soft evening breeze. But I cannot blame anyone because I was warned by one and all the day I decided to leave my one-roomer and move out to a rented apartment. After six months of searching the whole city for an apartment and paying through the nose to a galaxy of brokers to take me around, I did land up with a two-roomer, some deal compared to my 22-bucks-a-month single-roomer.

And this time there was no water—well, there was water, but you had to undergo the rigours of pumping it up from where it rightfully belonged. Till now I have not bothered about curtains because one has to try very hard to peep through the holes in the wall my landlord endearingly calls windows. And I have to part with 350 bucks on the 11th of every month for this crumbling place.

The six months I spent house hunting were the most gruesome for me. My knowledge of the city was

limited to Park Street and Deshapriya Park, the latter because of the *adda* sessions. I was very soon convinced that it was impossible to get a house here because they were either perpetually let out or the rent was exactly equal to my salary. Friends advised me to move further south. I was taken to see a one-roomer in Behala. The broker was extremely sweet and said I had nothing to worry about. Well, I was just strong enough to restrain myself from screaming out in disgust at what I saw. The one-roomer was the place beneath the staircase and was true to its name. The kitchen was an inbuilt shelf and the bathroom was a tap in one corner. The landlord looked at me with eagle eyes and asked in a dull monotone, "How many children?" "None," I said and managed to asked him the rent. "Two hundred and eighty, ten months advance," came his brisk reply.

I moved my sights to Jadavpur where I was told it was easier to locate a house. I had visited the place quite a few times not because I loved it but it just so happened the girl I was courting lived there. The first place I visited was a single-roomer surrounded by more single-roomers which housed innumerable men, women and children. The landlord came down the stairs which looked as if they would collapse any moment.

He was assured by the brokers, whom I had met only that morning, that I was a decent fellow and they summed up my character in words which my

friends and I myself would hesitate to use. The man looked at me and asked whether I was married. I told him I was looking for a house with the sole intention of getting married.

He promptly counted off the months and said I could not be married for another few months since there was no *lagan*. I explained I was getting married at the registrar's and there would be no hand *baja*. This made him recoil in horror. "Look here, young man, I am a Brahmin and a practising one at that. I just cannot allow such things under my roof," came his reply. He then turned and walked off. While coming out of the house, and nearly cracking my skull on the low doorway—I am somewhat tall, which is no fault of mine—the brokers told me accusingly. "You should not have told him about the registration bit. You could have always done it without telling him about it."

I returned the next day and was taken to another house. This time the question were more direct. The rent was a bit steep, but I had despaired and was willing to pay it. I asked him to reduce it by Rs 50 but he would not budge. "OK, I will pay you the amount," I said. But then came the harder ones. "How do I know you will not use this house for business purpose?" "But that is impossible. I am working and I have no intentions of making money on the sly," I explained. "What I meant was how do I know you won't bring in girls. Boys at your age..." He made

his point clear. "But I am getting married very soon and the girl is from your own *para*," I explained.

At this point he took out a cigarette and lighted it. I thought he would offer me one. No deal. He looked at me and said, "I hope you do not smoke. Boys at your age should not smoke." And then came the bombshell. "Is it a love marriage? Do you have your parents' consent?" he asked. I told him that it was a love marriage and I dearly loved the girl, and consent or no consent, I was marrying her. "My God! You are dangerous. I am sorry. I happen to have a college going girl (good for you, I thought) and I do not want her to get ideas. She happens to be too young and could be influenced easily. I am sorry I cannot let out the house."

Weary and thirsty I reached another house which had two rooms to be let out. The couple were taken aback when I rattled off my story. I told them about my martial intentions and informed them that my parents were not in the scene, at least for the moment. I told them about my would-be-wife's background and rounded it off with a request to try me out as a tenant. They simply asked my name and wanted to know when would I move in. It seems the couple is blessed with a few pretty lasses, but have no son. Sort of explains their kindness. Their willingness to save me from the ordeal of house hunting made me only too glad.

Kanchan Gupta

DRESS CIRCLE



Rajin Hasan



Above: Great directors in a row: Rajen Tarafdar, Muzaffar Ali and Mrinal Sen with Utpalendu Chakraborty in the row behind. They were thus framed during the awards function of the BFJA. Among the Bombay winners, Ali alone arrived—to collect the director's award (Hindi) for *Umrao Jan*.

Left: You might tear your hair wondering how he does it all, but Jewel Aich ain't tellin'. What this young magician from Bangladesh is willing to tell you, however, is that he is in the city on a self promotion tour. He's popular enough in his own country, and has also put up shows in Boston, New York, Pittsburgh, Washington D.C., London, Rome, Kuwait and Baghdad. He has been awarded by the Society of American Magicians, among others. A post graduate in psychology, Aich has acted in a film, paints, plays the flute and was headmaster in a school.



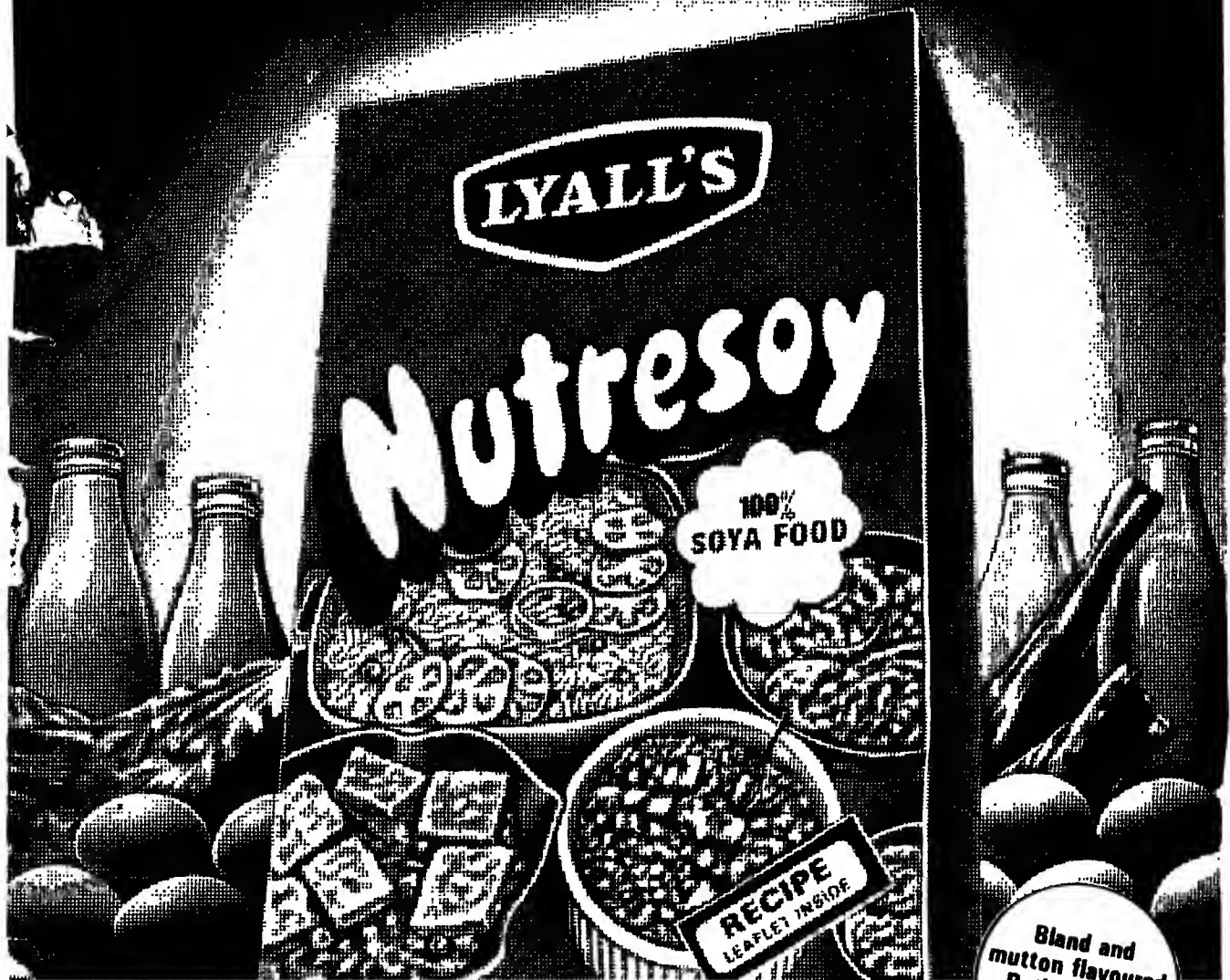
Amitabh Bachchan, who has close links with this city, came to Netaji Indoor Stadium on 2 July for the Kalyanji Anandji Nite which was a smashing success abroad with 'Amitabh Live Tonight' staging his hit songs and star acts. Amitabh, who is currently doing the last spell of *Coolie* (of accident fame), made time in between to come for this show, presented by Aradhana and sponsored by Emami.

CALCUTTA / Nikhil Bhattacharya



LYALL'S

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Post Mortem

Charisma

The Colour Magazine had published a writeup about Charisma, a furniture shop on Lord Sinha Road (26 December 1982, Guide on Christmas and New Year Shopping). I would like to warn unsuspecting readers like me about this shop

I had placed an order for a wall cabinet last February and paid an advance of Rs 2,500. The cabinet never got done although the delivery time was within four weeks. Despite my repeated requests and visits I was only given casual promises causing me much harassment. After three months I came to know from the sub-contractor that the order was placed on him only the day before, after Charisma received my ultimatum. I was compelled to cancel the order.

In May, I was given a cheque in refund of my advance. Upon presentation, the cheque has been dishonoured twice and a registered A/D letter sent to the shop has been returned with the remark, 'Not accepted.' I have neither received the refund nor a reply from Charisma.
Gopa Sen,
Calcutta

Amusing

I find the illustrations by Debasish Deb on the Markings page more amusing than the accompanying text. Why don't you publish the illustrations in colour?

Leela M. Ghose,
Jamshedpur

That's All

In the Contents column (19 June) it was written: "Rainbow: All about a gorgeous snakecharmer." But there were just four sentences written about her as a caption. Was that all about the snakecharmer?

The only thing I like about the Colour Magazine are the photographs of Calcutta. It is hardly a colour magazine. The quality of the paper is not the same as before and you should try and improve it.

Unlike the newspaper, the magazine is "putdownable."

Anushka Ghosh,
Calcutta

Short Memory

The article on Swatilekha Chatterjee (5 June) distorted some significant facts. It is reported that Rudraprasad Sengupta first spotted her in the play, *Kolkatar Electra*, in 1977. Rudra did not even see this play.

I happened to know that Rudra was then looking for a new person to cast in their next play and because Swatilekha's performance had impressed me then, I phoned Rudra and suggested that they try her out. Rudra agreed, I contacted Swatilekha through a relation, and so it happened that "a star was born." Memory does seem to be rather short.

Incidentally, she played the role of Mrs Sarti in the play *Galileo*, and not *Virginia* as written.

Sunanda Basu,
Calcutta

Charmed Circle

Your article on Calcutta Models (3 July) was disappointing because it just gave some information about leading female models of Calcutta. It did mention the name of a solitary male model; otherwise, it was dominated by female beauties. There are hundreds of male aspirants knocking on the doors of ad agencies for a break.

Ruma Sircar would have done some justice to young aspirants had she done some more field work to lay bare the whole gamut of the problems one faces while trying to get a break as a model rather than playing

up already recognised and established female models. From what I understand it is impossible to break into the charmed circle without having a godfather.

Dilip N. Dave,
Calcutta

Dynamism

It was nice to read about Mrinal Sen and his films (26 June). Mrinalda has certainly come a long way in providing serious films. He has the instinct to hit at the right spot. Directors like Purnendu Pattrea are also great, but get bogged down because of their lack of dynamism.

Prahlad Ghosh,
Calcutta

How Dare

"I am the first ass among the first 20 asses," said Kanad Chakraborty (12 June) who topped the ICSE. Kanad may be an ass or a prodigy, but how did he dare to call the other 19 asses?

Subhash C. 'Nirav',
Calcutta

Moulali

It was very disappointing to note that instead of appreciating the article on Moulali (8 May), Mr Mobin-Al-Rashid has condemned the pronunciation and spelling of Quran. I would like to remind him that Islam, or any religion for that matter, is not so unstable that it can be profaned by mere misspelling or mispronunciation.

Rozat Qutliriddin,
Calcutta

Not South

In your report on Subrata Majumdar (*Dress Circle*, 15 May), the name of the college should have read as Seth Anandram Jaipuria College and not South Anandram, etc.
Arunesh Datta,
Calcutta

Contents

The Telegraph

24 JULY 1983

4

He is a sculptor who has weathered many storms and shunned publicity in a tumultuous creative career. Debabrata Chakraborty is our Personality this week

8

Soma Chatterjee's first film after a 'comeback' has just been completed. She also celebrated her birthday twelve days back. The daughter of Supriya Devi steps into the limelight.

11

Today is the third death anniversary of Soma's foster father, Uttam Kumar. He was a legend even when he was alive. But does anyone remember him now? A companion piece in Nostalgia.

16

A Rainbow feature by Pranab Mukerji, a widely travelled freelance photographer, who recently had an exhibition-cum-sale of his photographs in aid of the Lighthouse for the Blind.

Cover:
Nemai Ghosh

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PERSONALITY / Debabrata Chakrabarty

CONTOUR, RHYTHM, CHARM AND GRACE

Admired for the speed and movement depicted in his works, this sculptor has also been influenced by fibreglass technology

DEBABRATA Chakrabarty appears docile, eyes withdrawn, wearing glasses, slightly fatigued; but his inner self is a bedrock of strength and tough resolve. Here is a sculptor who has weathered triumphs and setbacks of a tumultuous creative career, ignoring the glamour of publicity tempests sought by many artists today to boost their egos and shield artistic deficiencies.

Debu, as he is affectionately known in art circles, has a studio strewn with plaster, wood, fibreglass, aluminium and other varied material, absolutely crude and virgin in their feature, but on studying them, one observes these very materials transforming themselves into sculpture. Each a piece of utter beauty: contour, rhythm, charm, spell, delicacy and grace. Not only that, the melody that emanates from each one of them is mellifluous, permeating into our soul. The combination of visual delight merged with the eloquence of the delicate sound of his creativity, sprung from his deeper core, gives us a unique experience. What one consistently

admires in his work throughout is movement and speed.

There are many sculptors who may have depicted movement in their works with success, but to add stress to speed needs great skill, which he has in plenty, and also a keen sense of observation not only of the environment, but life as a whole. Debabrata's achievement is due to the fact, that he remains constantly at work, mentally at least. His mind is always preoccupied with the process of assimilation of ocular experiences he encounters daily with clarity and freedom. For, freedom is the essence of the creative act. All creativity begins in freedom. To create is to bring to birth possibility, thus transforming it into actuality. The readiness and the openness with which he is able to create and view the world around, gives him a grasp over the scene outside his being, uniting with the inner vision. The creation results from the merging of the subjective and objective worlds, overcoming the split between the external imagery and his internal impression of that imagery.

Clay, cement, plaster, wood, wax and aluminium are some of the media he has exploited successfully, until 1968 during his visit to Hyderabad when he encountered a new medium of fibreglass at Hylam and Company. Here, he saw in the demonstration room of the company, fibreglass with resin being utilised for bathtubs, helmets and such other items. He felt instinctively that this medium had enormous potential for sculpture if properly turned to advantage. Since then, Debu has evolved multiple techniques to use it for his own gainful creative ends. "How durable could fibreglass be for outdoor sculpture?" I enquired. Debabrata picked up the bust of a female figure done in this medium, and showed it to me, pointing out the rough texture of the medium, stressing its durability by tapping it with his finger and emphasising, "Fibreglass of 1/8th inch thickness is completely bulletproof. Compositions with this thickness or slightly more could withstand the onslaught of time." Science and technology, indeed, have helped advance plastic art considerably. In the field of painting also, acrylic, plastic emulsions and many modern methods are being commonly used today.

Aluminium, another exciting but difficult medium, yields gracefully to the deft hands of Debu. *Swimmers*, a two-figure composition in this medium, has immense swiftness of lines, momentous speed, animation and also an agility that is most noteworthy. This particular composition has found a soft corner in the heart of Debu, as he intends to erect it in the centre of the pond of his home at Bally, on the outskirts of Calcutta. He has already commenced work on this project by installing a massive column, and hopes to begin work on figures shortly. Aluminium being a shiny metal, could enhance the beauty of the sculpture, when reflected on ripples of the pond on cool breezy days, elevating its viewers to a mys-



The sculptor at work in his studio

tic trance.

Another medium that attracted Debabrata is wood. Over the years, his knowledge of woodcraft has considerably evolved to pick up the best timber merely at a glance. Its age, surface, texture, grain and many other salient qualities can be gauged by him instantly. This visual expertise enables him to decide not only the exterior, but the internal attributes of wood as well. He has had experience of working on a variety of wood, but his preference has always been for mahogany and teak. "Mahogany must be regarded as the 'king' of all wood, for it yields to severe chiselling, faithfully and submissively," Debu says smilingly. Works in his studio convince us about this annotation. No wonder Debabrata's 'wood period' from 1960 to 1970, has produced pieces of poems in wood.

To finish a sculpture in bronze, not only does one need thorough knowledge of technique, but the tenacity to adhere to precision, for the process is cumbersome and demands the utmost attention. Debabrata's two striking pieces: *Our Voyage* and *Man Sitting on Charpoi*, both in bronze, are works of delicate and fastidious craftsmanship, and prove his virtuosity over this difficult medium. Both the themes glorify the rural setting. The lethargic villager tending his lone donkey with a feeling of uncertainty, invoke sympathy for his and his companion's depressed condition; both may like to convey their inner feelings to us, but helplessly cannot. *Our Voyage* is a sculpture that is extremely sensitive and responsive to deeper emotions of truth. To arrive at the truth, a work of art, in its essence, in its intrinsic value, its fundamental structure, must be reduced to the minimum and evaluated more in depth, eliminating all the superfluous elements and illusory effects.

Indian artists were by no means alone in their strivings, their revolutionary aspirations, for all their subjectivity was certainly part of the general European consciousness at the outset of the post independence era—a consciousness that vastly altered the sense of life and stylistic expressions in art here. Debu's works may have stylistic affinity to the West, but in its feelings and depth, closely associated to his environment, customs, habit, belief, usage, conditions of life and so forth, prevailing in this land of myths and legends where life is



'Our Voyage': Sensitive bronze that glorifies rural life

perpetually in colourful growth.

Let us now turn and see Debabrata's commissioned works: between 1971 and 1973, with Surajit Das, he jointly executed for Nehru Zoological Gardens, Hyderabad, two massive dinosaurs in fibreglass, one measuring 25 feet in height and 51 feet in length and the other, 11 feet in height and 26 feet in length. Both these works are considered as the world's biggest models in fibreglass. Mr T.M. Reed, director of the National Zoological Park of Washington, D.C. said: "Very popular with children is a park for prehistoric animals made of fibreglass. The dinosaur model looks more like the original beasts must have looked like than any I have seen so far." Debabrata and Surajit took nearly two years to research and study this massive prehistoric animal: its fossil, anatomy, overall structure, texture of skin, formation of eyes, teeth and so forth. Another feather in Debu's cap of success lies at Himachal Pradesh Geological Survey Museum, Saketi, where two giant sized tortoises have been made in fibreglass, each measuring 14 feet in length and five feet in height. Today Debabrata Chakrabarty is considered a master in the fibreglass technique.

Debabrata works as an engraver and sculptor at the Government of India Mint, Alipore, Calcutta. Here, he has executed some excellent designs for coins and medals. In 1980, a coin on the theme, "Rural Women's Advancement," was designed by him, showing the figure of

a rural woman husking corn. This design found admiration in various parts of the world and silver coins in the denomination of Rs 100 and Rs 10 were minted, which went into important world coin collections. Similarly, another series on "World Food Day," designed by him, minted in mixed alloy, was also well received by world coin collectors.

Debabrata had his training in sculpture from the Government College of Arts and Crafts, Calcutta, under Prof Chintamani Kar and graduated in 1959. Since then, he has participated in important exhibitions here as well as abroad, and of the numerous awards to his credit, mention must be made of an impressive design he engraved for the Government of India for the Asian Games, which gained him international appreciation and fame.

Debu's talent is undoubtedly profound. His intimate knowledge of material and the ability to conceive creative forms from it is exceptional. It is this maturity that has helped him in the execution of massive dinosaurs on one side and miniature coins on the other. Debabrata Chakrabarty's *sadhana* towards his art teaches us: As long as the mind remains as one's clear basis, unchallenged by any disturbing potent force, there is no need to heed to those thoughts which flow against its creativeness.

J. Sultan Ali

MARKINGS

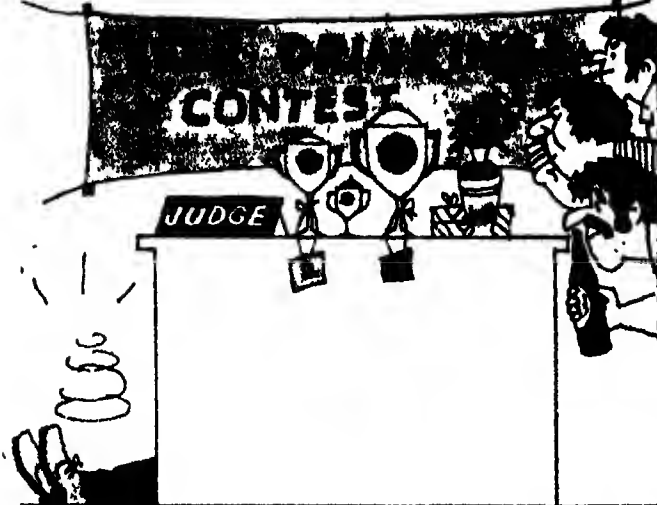
Beer Facts

HOW do you go about launching a new brand of beer in a city where there is much competition for the frothy liquid? Here is how a beer manufacturer went about his campaign in Calcutta.

A 'Beer Drinking Contest' was held at different clubs of the city at the end of which the winners from each club made it to the guzzling finale under blazing spotlights. The rules, in a nutshell, went like this. At the bang of a gunshot, competitors had to open the beer (supplied

free of charge by the sponsors) and drink straight from the bottle for all of two minutes. The winner in the man's category guzzled as many as four bottles to earn a free ticket for two to Kathmandu.

There was also an event for couples. The rules were the same, except that, of course, the total amount consumed by the two was taken into account. And for the record, the lady downed more beer—two and three quarter bottles—than her husband. No comment.



Fur and Feathers



BEAUTIFICATION of Calcutta is a campaign that reappears time and again to assault the city with a many pronged programme. However, the facelift is but temporary and the old city lapses into its wrinkled dirtiness once again.

The roads of Calcutta known for their hawkers and pavement dwellers, garbage dumps and potholes have now acquired an added attraction. These are large and ugly wire sheds, harbouring within them a variety of small birds. Some of the south Calcutta roads

where these are most apparent, sport not merely a feathered look but a furry one as well, because a few of these sheds have rabbits in them.

There are two opinions about this project of importing nature into urban surroundings. Some feel it's a quaint idea. Others argue that it is a bird-brained schema because these cages with their innocent victims, far from rendering any positive benefit, actually clutter up the pavement, causing further congestion on already narrow pavements and roads.

One Track Mind

A man who was transferred to New Delhi from Calcutta two years ago was noticed being totally partial to trams on his revisit to the city. He would let a half empty bus go by (even though that is a rarity in our city) in favour of a tram.

This was very surprising because all through his stay in Calcutta, this man was known for his apathy towards these

"stupid, slow moving vehicles." He would have none of these "wornout contraptions." He also had strong objections to their contribution to the traffic jams in the city.

Another peculiar thing was noticed: that he would preserve the tram tickets, too. But nobody dared to ask him anything despite the puzzlement knowing him to be a man of devastating wit.

Finally, on his departure for New Delhi again, someone summoned up enough courage to question him about his new games. The answers, however, were less puzzling than the acts. He was merely feeling homesick in Delhi and missing the trams very much. And he was taking the tram tickets along for his wife as she had asked him to bring along something typically Calcuttan.



Counter Points

RECENTLY a typical case came to the notice of this correspondent at Counter No. 7 in the Reservation office of Eastern Railway at New Koila Ghat. A man well known (it seemed) to the counter clerk approached him with a ticket reserved in the name of one Mr L.M. Mukherjee with a request to change it in the name of one Mr S.K. Rastogi.

Our correspondent was stunned to see that the request was heeded immediately and the ticket was changed accordingly.

In the case of a general passenger, first of all the ticket would have to be cancelled by foregoing a certain amount and only then reservation in the name of another person



would have been possible.

Lesson. (i) there is no need to change your name by making an affidavit before a Judicial Magistrate. Just approach any Railway Reservation office. (ii) Proxy is possible in the railways even if you have left school/college.

Hard Pressed

ONE of the ways in which our reporting department has kept track of the quick passage of the first year of THE TELEGRAPH has been by, believe it or not, following the schedules of the President, Giani Zail Singh.

His Excellency initially

A further six months and exactly a year after the launch of THE TELEGRAPH saw the Giani make his third visit to the city. This time he stayed for four days and proved to be a memorable experience for newsmen.

The major problem

from the script. Readers who read about his calls to the nation to end dowry, bring national unity, fight regionalism and remain nonaligned should note that they were all extempore calls to the nation.

In fact, so confused

Illustrations: Debasish Deb



visited Calcutta just a few days before THE TELEGRAPH was launched in July last year when he was the Presidential candidate and had come to seek the votes of legislators here. He constituted the first major assignment of our fledgling reporting department.

He next came exactly six months later to inaugurate the Netaji Institute of Sports at Salt Lake, this time with all his Presidential trappings, and once again provided a first experience for the newborn newspaper, that of covering ceremonial pomp and splendour.

faced by reporters of all newspapers here was language. At every function, a copy of the President's speech in English would be circulated in advance. When Mr Singh would launch into his speech in Urdu (interspersed with Punjabi quotations) the reporters would be lulled into thinking that this was no problem for the report could be based on the copy in their hands.

Invariably, however, about five minutes after the President would start his speech, panic would reign in the press corner. For, the President is an impressive orator and has a penchant for deviating

were the reporters, that after the first day of his trip, all newspapers reported different versions of what he had said. Behind the scenes at THE TELEGRAPH it was decided that henceforth only those reporters with north Indian origins would be sent to cover his programme. The Presidential entourage, too, seemed to have taken note of the communication gap between the President calling and the nation hearing from the second day onwards. Mr Singh's press secretary made it a point to recall the President's words in English for the benefit of the Press.

Timely Warning

A few days ago, some female passengers failed to catch up with a Madhyamgram local train for a very simple reason: the train left on its scheduled time at 9 am.

The agitated passengers stormed up to the station master and demanded to know why the train had left on time, an unusual event, and who would be responsible for such a disaster in their routine life.



They wanted to know why this train wasn't allowed a late departure like the other trains.

Even while the station master was recovering from the shock of being presented such arguments to which he had no answers, the announcement could be heard that another train was about to leave, so please hurry up, it's already 40 minutes late.....

LIMELIGHT / Soma Chatterjee

ONCE MORE WITH FEELING

So what if she failed in her first foray into films?

SOMA CHATTERJEE had made a shall hearted attempt to enter Bengali films in 1978 with bit roles in *Pankhiraj* and *Kalankini Kankabati*. Now, the young (24) and pretty Soma is trying to storm back with Shankar Bhattacharya's *Anwesan*. And this time it's for real.

Seven years of marriage and two children later. But this time it's for real.

Soma got married to a successful businessman, settled abroad, in 1976 and returned to Calcutta soon after. Tuli, her daughter, now five years old, was born and so was her film "career." Both films were major disasters and the critics took her apart. Couldn't she have waited for a better film, considering that her foster father, Uttam Kumar, had the Bengali film industry at his feet? Couldn't she have been a little more prudent especially as she was ripe for a film career then?

"I was doing nothing at that time," she says with some hurry. As if she is trying to sweep the past two films under the rug. "And Babi (Uttam) had casually suggested that I do the films. There was a good scene towards the end—you know, the crying bit, and emotions and all that. So I just took a shot at it. I had always been interested in acting, had done plays in school and college. I had watched Babi and mother and films were close to me, anyway."

Does she accept the general opinion that she cannot act to save her life? She smiles, somewhat nervously, and in her breeze-gentle voice says: "Both were minor roles and as an actress there wasn't any scope to 'come out.' But if a director can handle me, I can emote.

I'm a sensitive person. Babi did handle me in *Kalankini Kankabati* because of the death of the director Piyush Bose. But there were hardly enough scenes to matter. As I said, I did both the films just for a lark."

She does confess that, in retrospect, they were mistakes. They could be just the past that could affect her future. Make things that much more difficult. That memory might be keeping good directors and roles away from her and now she will have to rise above her reputation. "It's true, those two roles might have created a certain prejudice in the minds of the better directors. Maybe that's why I have just one film so far. But most of those who

have seen the rushes of *Anwesan*, have congratulated me for my naturalness."

Shankar Bhattacharya had gone over to her house when she returned from Zurich for the second time last year and delivered her second child, Neil, now a year old. History repeated itself and she was signed for his film, based on a story *Krishna Bari Phere Nee* by Syed Mustafa Siraj. Only, this time she plays the central character of Krishna in this suspense thriller. Others in the film are Pradip Mukherjee, Sumitra Mukherjee, Sabitri Chatterjee, Anil Chatterjee, Kalyan Chatterjee, and in a guest appearance, Supriya Devi.

Anwesan (The Search) is the third film of this very promising director, Shankar Bhattacharya, whose earlier films were *Daur* and *Shesh Raksha*. "He's a very uncompromising kind of director," says Soma. "He takes the last bit out of anyone. The unit was very helpful to me, too. Basically, I'm a director's actress, I need direction." The film has been completed save the dubbing, and will be released by the year-end.

Taking on a lead role of such import, and after being butchered by the critics for her acting talent, she must have got somewhat overwhelmed by the situation. She refuses to take that provocation. "I'm taking a very realistic view of it all. I'm dedicated. I want to make it. But I don't forget the fact only a handful of films are made here every year and no actor can build a career on this arithmetic...Circumstances, of course, can be changed. A few dedicated persons could change things and the film industry would look up again. I've seen the charisma of a

'I'm an optimist'



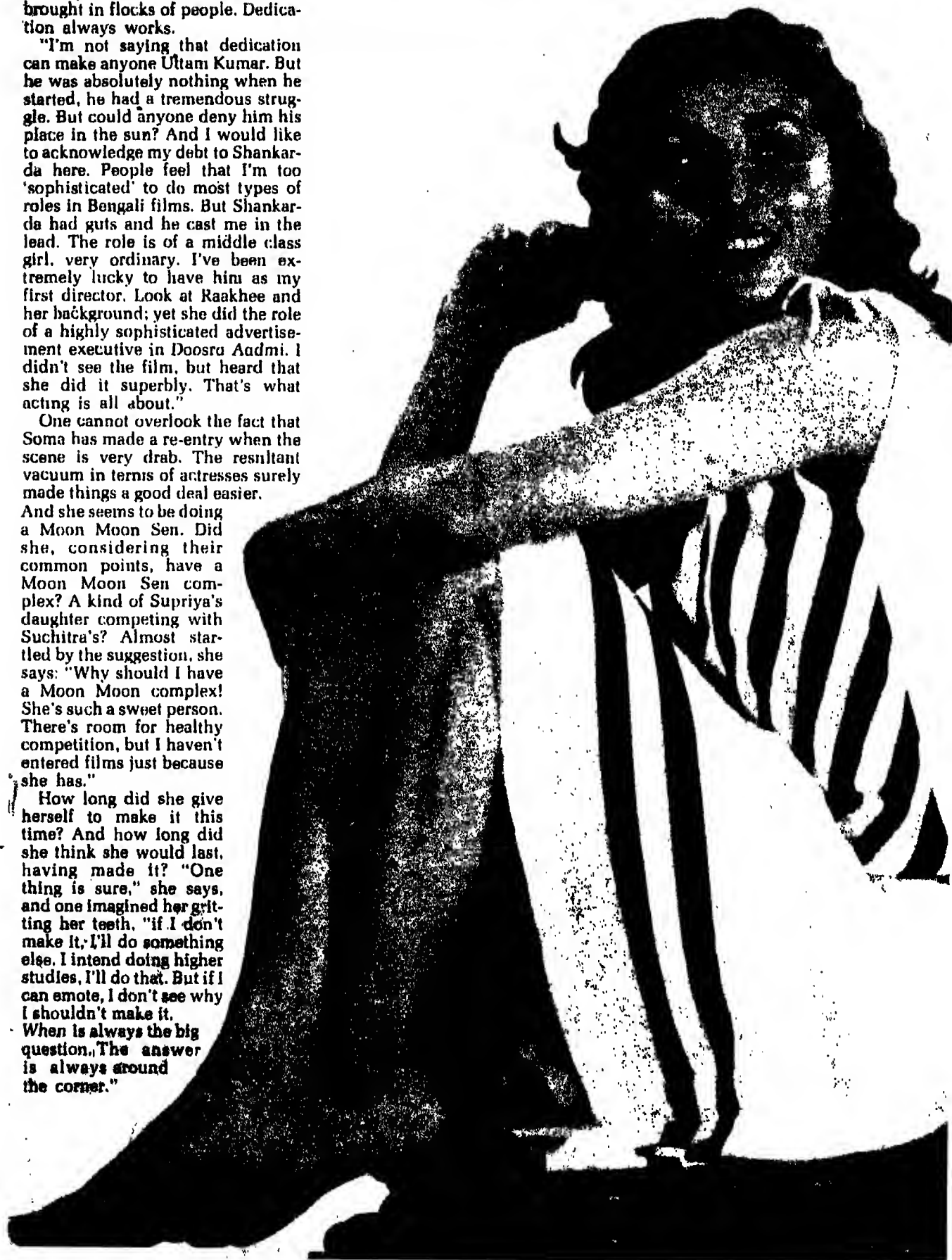
single person, Uttam Kumar, which brought in flocks of people. Dedication always works.

"I'm not saying that dedication can make anyone Uttam Kumar. But he was absolutely nothing when he started, he had a tremendous struggle. But could anyone deny him his place in the sun? And I would like to acknowledge my debt to Shankar-da here. People feel that I'm too 'sophisticated' to do most types of roles in Bengali films. But Shankar-da had guts and he cast me in the lead. The role is of a middle class girl, very ordinary. I've been extremely lucky to have him as my first director. Look at Raakhee and her background; yet she did the role of a highly sophisticated advertisement executive in *Doosra Aadmi*. I didn't see the film, but heard that she did it superbly. That's what acting is all about."

One cannot overlook the fact that Soma has made a re-entry when the scene is very drab. The resultant vacuum in terms of actresses surely made things a good deal easier.

And she seems to be doing a Moon Moon Sen. Did she, considering their common points, have a Moon Moon Sen complex? A kind of Supriya's daughter competing with Suchitra's? Almost startled by the suggestion, she says: "Why should I have a Moon Moon complex! She's such a sweet person. There's room for healthy competition, but I haven't entered films just because she has."

How long did she give herself to make it this time? And how long did she think she would last, having made it? "One thing is sure," she says, and one imagined her gritting her teeth. "If I don't make it, I'll do something else. I intend doing higher studies, I'll do that. But if I can emote, I don't see why I shouldn't make it. When is always the big question. The answer is always around the corner."



Soma has one more offer, a fairly sensational one, except that it's still very tentative. Samaresh Basu's controversial story about sex and corruption, *Prajapati*, was staged in a somewhat watered down version in 1974 with Basabi Nandy first playing the lead role of Shikha. It may now be filmed by Biswarup Mukherjee with Soma playing Shikha, an infra-red character. And this could be the role of a lifetime.

For those interested in numerology, Anwesan could be the flashpoint of her career. It will be her third film. Soma's birth date is 12 July (which adds up to three), she stays at 3, Moira Street and her parental configuration has always been a threesome, she being the only child of Supriya and Biswanath Chowdhury. Uttam Kumar, the man with whom she clicked so well, was born on 3 September and this is his third death anniversary and her own family now consists of herself and two children (with the husband settled abroad). By the look of things, she's bound to be third time lucky.

When Soma was just 13, Raj Kapoor had expressed his desire to cast her as Bobby. Later, when she was in Bombay for the premiere of *Amanush*, she was once again offered films. But she wasn't keen then being too young and having only a vague interest in films, anyway. But now she's more than willing and will grab the earliest opportunity. The point remains whether she will be able to cope with Bombay's fast pace if she chooses to be too coy. She has already expressed her serious objections to enacting "sexually suggestive sequences." "Given the chance, I would love to become the Meena Kumari of the Bengali screen," she has been quoted as having said. "My entry into films is not a financial compulsion. I need not go to Bombay for money alone. I'm serious about my career now, and I would love to do films in Bombay if I get the proper chance," says Soma with the usual explanation of being willing to expose if the scene is "relevant." She feels that a surfeit of sex is not desirable, but one cannot insist on its total avoidance nowadays. "Only, I don't want to go to Bombay to do a vamp role or a cabaret dance. But Bombay will be good. Unfortunately, Tollygunge hasn't kept pace with things. That's really sad. Hindi films, on the other hand, are in an enviable position even in Bengal."

What will be another asset to Soma is her linguistic flair; she is perfectly at home with English, Bengali and Hindi.

Supriya Devi, too, had gone over to Bombay for three quick guerrilla-like attacks, and come home rather successful. It was during the time she was in Bombay for *Aap Ki Parchhaiyan* (with Dharmendra) that Soma first met Uttam Kumar. "He would come over to our house in Jodhpur Park to see Ma with film offers. This was when she was divorced. I was five years old then and getting ready to leave for Darjeeling. (Her schooling was at St Mary's Convent, Nainital and she graduated with English Honours from Lady Brabourne, Calcutta.) Since Ma was away, I was staying with my aunt at Beckbagan and he came with a letter from Ma. I remember he took me out in a huge car and bought me lots of



On the sets of 'Kalankini Kankabati'

chocolates and icecreams. He was already 'Uttam Kumar' by then and I was too shy. I didn't speak a word throughout! Later, we shifted to Moira Street and I became used to seeing Babi. I never felt any hostility towards him. And he was too nice a man to feel hostile towards. Later, Ma explained things to me and asked me to write letters to him. I never asked any questions. I just did so. At that age, I suppose you accept things more easily.

"I also remember very distinctly the day in 1964 when I was busy changing my name to Chatterjee (after Uttam Kumar, when he legally adopted her) on all my book covers. My schoolmates, of course, kept teasing me about it—you know how kids can be. The one thing I can recall about Babi is his generosity. He never said no to anything I asked for."

Living alone with her mother in a sprawling house can be frightening sometimes, one supposes, especially when both have gone through turbulent times. "My mother is a very strong person," says Soma with obvious pride. "She can take a lot of beating from time. I'm different, I'm emotionally dependent, I always need a guide. But she—she's strong; that's the only word that fits her. For the last three years she's been all alone. After the death of Babi, she's had a multitude of problems that could have shattered anyone. Her career is also towards its end. And yet she's carried it off so well. It hasn't been easy; she's lived with a legend for 17 years I don't know what I would have done in her place—maybe, gone to pieces. But, then, one has to be placed in the circumstances to know. Most human beings have this instinct for survival, they rise beyond their own strength when it comes to the crunch."

Soma spends most of her time in reading (she's a voracious reader), playing the piano, watching movies. She is trying her hand at modelling, too, though it is strictly a casual interest. She has had training in Indian classical dance. Yet, the 'void' must be enveloping her sometimes, getting her down. "There are times when you feel the void. But every human being feels this void at some time or the other. That's life. And I do have my friends. Bringing up children is a fulltime vocation. I love watching them grow, it doesn't make me feel old. It helps that I'm hopelessly romantic, the dreamy sort. And I'm an optimist. A voiceless laugh hangs in the air. But the tinkle is missing.

Her reasons for returning to Calcutta, she says, are for the sake of her children. "I want to organise their lives in Bengal. I want them to grow up in Bengali surroundings." Her husband, Prasun Kumar Goswami, has agreed to the arrangement of her living in Calcutta with the children, she says. She dismisses all speculations that she had marital problems earlier and that she's separated again as "gossip rags" working overtime.

But one leaves her with a contradiction gnawing at the mind. Her nameplate reads Soma Goswami. She's returned to films as Soma Chatterjee.

Anil Grover

Photographs: Nema Ghosh

WHO REMEMBERS UTTAM KUMAR?

Does the evergreen hero's memory linger on?

SHAKESPEARE was a student of human nature with all its propensities, good or bad. On the occasion of the third death anniversary of Mahanayak Uttam Kumar, which falls on July 24, one is painfully reminded of the Shakespearean lament, "Blow, blow thou winter wind. Thou art not so unkind as Man's ingratitude."

Yes, that departed cinematic hero, who not only dominated Bengali cinema for more than three decades but gave it a commercial base, is now passing into oblivion. When he died prematurely three years back, there were numerous meetings where pious resolutions were adopted for setting up a museum comprising articles he had used, still pictures from the films in which he featured and the awards which he had won. A street to be named after him, the establishment of a film institute in his memory and the rechristening of Technicians' Studio, where he had his last shooting stint, as Uttam Studio are other resolutions that remain merely on paper and totally unimplemented.

Supriya Devi made a move to raise funds by organising cultural shows for the relief of distressed technicians, a cause for which Uttam Kumar had a very soft corner, but she was prevented by a court injunction from using his name for the purpose. However, she managed to collect Rs 9000 and handed over the amount to an executive of the Film Technicians' Association. Supriya Devi also approached the West Bengal CM and requested him that Minto Park, where Uttam Kumar used to stroll for nearly 17 years for his morning constitutional, be named after him. The CM, to whom Uttam Kumar had once delivered a cheque for Rs 4,12,099 which he raised by organising an exhibition cricket match between popular film stars (after visiting Bombay and Madras for this purpose even with an acute attack of cardiac asthma), assured Supriya Devi that this proposal would be favourably considered. Shortly afterwards, Minto Park was renamed 'Shaheed Bhagat

Singh Park'. Even Uttam Kumar's modest personal request to the CM to exempt the film *Dui Prithivi* (produced by Shilpi Samsad in aid of film technicians) from payment of amusement tax went unheeded.

Uttam Kumar was a great humanitarian. On March 26, 1947, just

before independence, while Bengal was engulfed by a communal holocaust this writer could see the enthusiasm with which a boy of 21 begged for funds from door to door in the affluent sections of Bhowanipore, organised processions where he sang songs with folded hands



The hero before his cremation: Victim of ingratitude?

and urged people to help the victims of communal riots, and prepared food and delivered it to the houses of the victims of communal frenzy. Uttam Kumar never lagged behind when West Bengal experienced droughts or floods and he approached people with a beggar's bowl for old and used clothings, rice or money, to help the distressed. I personally know of several cases where he generously contributed funds so that indigent parents could marry their daughters, educate their children and ailing people, without any resource, could purchase medicines. No wonder his funeral procession was followed by millions with tear-soaked eyes, many recounting his humanitarian activities for relief of the helpless and the distressed.

Every year his death anniversary is observed by various cultural forums from where appeals are made to the state government and to the Calcutta Corporation to name a street after him, to set up his statue near Tollygunge tram depot—methods of perpetuating the memory of this immortal hero of the Bengali screen. He was the only artiste to be honoured with a 'Nagarik Sambardhana' by Calcutta Corporation, on January 19, 1969. Yet, the latter has not yet felt the necessity of responding to persistent requests from various forums, includ-

ing the West Bengal Citizens' Rights Committee, for naming a park or a street after Uttam Kumar. His brother, Tarun Kumar, had told this writer that the Central Government had taken a decision to do something to perpetuate his memory but one fails to see any such move to date. The request for giving the Dadasaheb Phalke Award posthumously to Uttam Kumar (as was done in the case of Prithviraj Kapoor) has also elicited no response. What is worse is that in the exhibition of stills of prominent film personalities organised in Society Cinema on the occasion of Filmot-sav-'82 held in Calcutta, no picture of Uttam Kumar was on display.

On the occasion of the second death anniversary of Uttam Kumar, held in Rabindra Sadan under the auspices of Smriti Sangstha to pay homage to the departed hero, several renowned singers like Dwijen Mukherjee, Srikumar Chatterjee, Tarun Bannerjee, Chinmoy Chatterjee, Satinath Mukherjee, Utpala Sen, Sushil Mallik, Dharendra Chandra Mitra, Bandana Sinha, Argha Sen and Usha Uthup sang Tagore songs appropriate to the occasion. Recitations by Partha Ghosh and Gauri Ghosh and the presence of Debdulal Bannerjee were also noteworthy. Supriya Devi and Sumitra Mukherjee spoke with choked voices about Uttam Kumar but several popular

film stars, who were his contemporaries, were conspicuous by their absence.

There are two parallel organisations of film and stage artists, operating in West Bengal, namely Avinetri Sangha and Shilpi Samsad, the latter having been set up by the late Uttam Kumar. What is intriguing and painful is that Avinetri Sangha has so far not initiated any move to honour the departed artist. Shilpi Samsad, as reported by Tarun Kumar, has many moves on the cards, such as setting up of a three-tier stage, and also two complexes for screening films and staging Jatra performances, named after Promothesh Barua and Fani Vidyabinode respectively. The theatre, which will be named after Uttam Kumar, will also have an annexe where residential accommodation will be built and provided to indigent artists and technicians. Requests have been made to both the State Government and Calcutta Corporation for allotment of land for the purpose and the position, presumably, will rest at that.

On the evening of June 17 last, Bangla Chalachitra Puroskar Samity (Bengali Film Award Society) held its eleventh yearly session at Rabindra Sadan with a lifesize portrait of Uttam Kumar on the stage and the veteran film journalist Manujendri Bhanja in the chair. Film artists like Tarun Kumar, Anup Kumar, Suvendu Chatterjee and Sumitra Mukherjee were present on the occasion besides the offbeat film maker Utpalendu Chakravorty and the renowned story writer, Samarendra Bose. But the recipients of Uttam Kumar Smriti Puroskar (Uttam Kumar Memorial Award), Biswajit and Savitri Chatterjee, were not present!

It is an indisputed fact that Uttam Kumar glowed like a blazing sun on the film horizon of Bengal for 30 long years. There had been quite a few actors before him, some of them quite impressive, and yet they did not leave their footprints on the sands of time as this legendary hero, had done. His advent into filmland is a story of an uphill climb. But, surpassing all obstacles by dint of his perseverance and fine histrionic talents, Uttam Kumar reached an apex in the late Fifties and from this point he never had to look back. He virtually gave his 'love, labour and life' to the Bengali cinema and his very appearance in any film, even with weak and incoherent scripts,



Uttam Kumar and Supriya Devi in earlier days



Suchitra Sen and Uttam Kumar in 'Priya Bandhavi'

On the occasion of his third death anniversary, his numerous fans and admirers feel that no one has initiated any move to perpetuate his hallowed memory. On the other hand, some of his contemporary artists have even gone to the extent of belittling his contribution to Bengal's film industry and his unmatched talent as an artist by pointing out that the film industry in this state did not die with Uttam Kumar

spelt commercial success. He became a phenomenon and in the Seventies, Uttam Kumar became a Mahanayak from a Nayak and maintained this stance till his death.

As he was aging, he expressed a desire to retire from acting and concentrate on film making, but was snatched from our midst by an untimely death. Since then, leading film distributors are disinclined to advance money for filmmaking, exhibitors are refusing to screen trashy films being made by the dozen by numberless mushroom film producers who are not being able to recover bare production costs, and the industry in West Bengal is now in a state of acute economic crisis. It faced a similar crisis of greater magnitude in the Fifties and it was really the Uttam-Suchitra starrers that turned the tide and weaned the audiences away from the tinsel glamour of Hindi commercials. He was indeed a lucky portent to Bengali cinema who is now being missed.

In the declining years of his life, Uttam Kumar could very well foresee the approaching slump in Bengal's film industry. He attributed this to various 'avoidable' factors. He said that if the state government had saddled him with the task of promoting regional films the first things to be done would be to remodel the studios in Calcutta with modern and sophisticated equip-

ment, set up a board of renowned directors for the selection of topics and approval of filmscripts, so as to eliminate third-rate stories which are used for filmscripts; ensure adequate power supply for the studios; make plans for establishing a training institute in Calcutta on the pattern of FTII, Pune, so that new aspirants with a flair for acting could develop their acting talents; break the vicious circle of distributors and exhibitors who block release of regional films; and arrange minimum need-based remuneration for technicians and workers. He would also set up a home for aged, infirm and indigent artists.

On the occasion of his third death anniversary, his numerous fans and admirers feel that no one has initiated any move to perpetuate his hallowed memory. On the other hand, some of his contemporary artists have even gone to the extent of belittling his contribution to Bengal's film industry and his unmatched talent as an artist by pointing out that the film industry in this state did not die with Uttam Kumar; that Uttam could impress only in the romantic roles he played in his earlier films and that his films which were made and released in the Eighties are nothing much to talk about and that they are still there to stem the rot that had set in recently. This is how Uttam

Kumar's contemporaries are evaluating their illustrious fellow-traveller who was undoubtedly a sheet-anchor of Bengal's film industry in a period of acute crisis and whose talent, in the words of Satyajit Ray, was such that Bengal would need several years to find a match for him. One feels like reciting from Shakespeare's immortal couplet that degenerated human nature being what it is, the word 'gratitude' has merely become a platitude.

And yet Uttam Kumar will continue to live for years in the hearts of the people of this state—the vast gathering who shouted 'Uttam Anar Rahe' at the cremation ground as his pyre was being lit on the afternoon of July 25, 1980. They pay their homage to the departed artist by patronising the films of yesteryears in which Uttam Kumar played lead roles and which are even now being systematically and regularly rescheduled in Calcutta's showhouses. Meanwhile, new films continue to languish in cans as the exhibitors have a feeling that the cine-going public has no taste for insipid stuff, directorial flaws, implausible stories, unimpressive acting and defective technical qualities. If such films fail to draw audiences, the fault lies squarely with their makers. At least Uttam Kumar left while the going was good.

Phoni K. De

QUIZ / Neil O'Brien



Amit Kumar Sarakar, Calcutta-35, asks about Monaco as a tax-free state. Many millionaires live there and Bjorn Borg has been given the sobriquet 'the Count of Monte Carlo.' Citizens of Monaco can never break the bank at Monte Carlo. They are prohibited from any local gambling, but they are exempt from taxation and make a lot of money from the foreign 'suckers' who are encouraged to gamble their little hearts out.

The terrace at the rear of the famous casino in Monte Carlo was for years the jumping-off place of unfortunates who lost everything at the gaming tables. If you jump from there today, you land in the lobby of a new hotel!

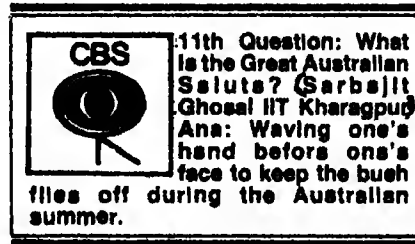
Here's a quiz report from Ranchi.

The Inter-Alumni Quiz Contest, introduced for the first time in Ranchi by the Bengal Engineering College Alumni Association, was a roaring success. Six teams from alumni of different universities, B.E. College (Shibpur), Indian Institute of Science (Bangalore), Jadavpur University, Sambalpur University, Regional Engineering College (Durgapur) and Calcutta University, participated. Prof T. O'Brien of St Xavier's College, Ranchi, was the Quiz Master who volleyed questions on a wide range of subjects. Till the

half-way mark the teams had scored evenly but the second half saw Calcutta and Jadavpur forging ahead. Calcutta University was the eventual winner and received from Shri S.K. Sanyal, general manager, MECON, the running trophy in memory of the late A.K. Chattaraj, an alumni of BIT, Mesra.

The success of this maiden venture is sure to make this quiz contest an important annual event here.

Rajat Kr Chakladar, Durgapur-4, is interested to know, 'What is a sonnet and what is the difference between a Petrarchan and a



Shakespearean sonnet.'

'Sonnet' is derived from the Old French for 'little song' and at one time referred to any short lyric, especially any lyrical love song. The sonnet proper, however, is usually a 14-line poem. The Petrarchan or Italian sonnet (after the Italian poet Petrarch, 1304-74) begins with an eight-line section (octet) and ends with a six-line section (sestet). The typical rhyme scheme is a-b-b-a-a-b-b-a (octet) and c-d-e-c-d-e or c-d-c-d-c-d (sestet). The English or Shakespearean sonnet is made up of

three quatrains (four-lines) and concludes with a couplet which summarizes or caps the quatrain.

Originally concerned almost exclusively with love, the subject matter of the sonnet is now virtually unrestricted.

Rose Thomas, Calcutta-16, asks 'Is it true that Muhammad Ali was once in a Broadway musical?'

Yes, in a show called *Buck White* (1969). Ali chose to challenge Broadway in a musical version of *Big Time Buck White*, a play which described the turmoil that ensues when its militant black titular hero arrives to address the Beautiful Allelujah Days Society. Ali and the show, by relatively inexperienced writers, went down for the count of seven performances.

'Which is the most expensive film ever made, to date?' asks Talat Afroze, Calcutta-14.

"The highest-ever budgeted film has been *Star Trek* which received its world premiere in Washington DC on December 6, 1979. Paramount stated that the cost of this space epic, was \$46 million."

The Guinness Book of Records, 1983

Ehtesham Anjum, Calcutta-16, asserts that 'Reading is to the mind what exercise is to the body' was written by Joseph Addison and not Richard Steele (22 May). *The Oxford Dictionary of Quotations* gives the source as Richard Steele, (*The Tatler*, No. 147). But then Addison and Steele go together like Tweedledum and Tweedledee!

QUESTIONS

1. When is the 'calm' of a hurricane? (Arun Agarwal, Calcutta-7)
2. What is the motto of Calcutta University? (Manoj Mohita, Calcutta-70)
3. What does the phrase 'as the crow flies' mean? (S. Prakash, Jamshedpur-1)
4. In an electronic calculator, what is L.E.D? (Moloy Chandra Chakraborty, Dhanbad)
5. What is a kerf? (Pankaj Agarwal, 24-Parganas)
6. Which is the most expensive food in the world? (Kalyan Sengupta, Calcutta-19)
7. What is this sign " placed below a line to show an omission called? (Syamal Bhattacharya, Calcutta-9)
8. What is an aye-aye? (Biji George, Calcutta-14)
9. What would be wrong with a person suffering from bulimia? (Subir Das, Calcutta-87)
10. The film *Gandhi* won eight Oscars. But in what three categories was it nominated and failed to win? (Siddhartha Chatterjee, Calcutta-29)

ANSWERS

1. Within its centre or eye where calms or light breezes prevail.
2. 'Advancement of Learning.'
3. The shortest distance between two places—in a straight line.
4. Light Emitting Diode.
5. A slit made by sawing a piece of wood. As you keep sawing, the kerf gets bigger till it disappears and you have two pieces of wood.
6. Royal de luxe caviar, retailed at £224.50 per 500 grams at Fortnum and Mason, London.
7. A caret.
8. A lemur.
9. He would have a morbid desire to eat.
10. Best sound, best music score and best make-up.

ANSWERS TO 'THE PROVERBIAL TEST':

Silence is golden, familiarity breeds contempt, an apple a day keeps the doctor away, Jack of all trades, master of none, necessity is the mother of invention, people who live in glass houses shouldn't throw stones, many hands make light work.

Inner Eye

NEXT SEVEN DAYS FROM JULY 24 TO JULY 30

A RIES
March 21—Apr 20
Your week presages
reviving fortunes,
beneficial business changes,
travel and success in secret
matters. New friendships are
likely. Beware of extravagance.
Your health will improve.
Curb overgenerous impulses
and guard against misrepresentation.

T AURUS
Apr 21—May 22
An eventful week is
predicted. Good fortune
including gains through
aiders may be accompanied
by anxiety and dissension.
Chances of a sharp disagreement
in your profession
although a good outcome is
foreseen. Do not take hasty
decisions.

G EMINI
May 23—June 21
Your affairs will register
some progress.
An unexpected benefit is likely.
Deal tactfully with those in
authority. Exercise prudence
in your work as a sharp quarrel
threatens you. Do not neglect
your business. Defer courtship
and love affairs. Maternal
success will await.

C ANCER
June 22—July 22
An unexpected
event will be the notable
feature of the week.
Financial expansion is likely.
Some elderly person or property
may worry you. Do not
spend on questionable pleasures.
A fair measure of happiness
is promised provided you
exercise discretion.

L EO
July 23—Aug 22
Watch your business
closely. The stellar
portents are somewhat
conflicting. A possible inheritance
and new friends are
depicted. But separation from
a loved one will sadden you.
A secret matter will progress.
Adopt novel and original ideas
in business for your success.

V IRGO
Aug 23—Sept 22
Gain and loss,
happiness and sorrow
are strangely intermingled
this week. Much will depend
on your own actions. Avoid
friends who are suspect. Seek
and act upon the advice of
elderly womenfolk. Avoid
confrontation with those in
authority. Do not speculate.

L IBRA
Sept 23—Oct 22
A deceptive element
prevails in domestic
and love affairs. Guard against
disagreements. Use tact when
dealing with womenfolk. You
may gain financially in the
later part of the week. Courtship
and love correspondences
should be deferred. Attend
to your business minutely.

S CORPIO
Oct 23—Nov 21
Your stellar portents
are propitious.
Financial success is likely.
Chances of a promotion and
benefits from higher authorities.
Guard against extravagance
and disagreements. Your
affairs will make rapid
progress. A pleasant journey
is likely.

S AGITTARIUS
Nov 22—Dec 22
A week of sustained
good fortune is indicated.
Deal confidently with
lawyers, agents, employers
and aiders. Your business
and social activities are likely
to expand. Avoid impulsive
decisions. Much will depend
on your initiative for the degree
of success attained.

C APRICORN
Dec 23—Jan 20
Financial and social
expansion are predicted.
Inheritance and much
conviviality are likely though
also some loss through legalities.
Utilise your energy to
realise ambitions. Employers
and officials will be helpful.
Children will contribute to
your happiness.

A QUARIUS
Jan 21—Feb 20
Avoid hasty actions
in all your dealings.
You may expect a fairly good
fortune. Your employers will
be helpful but aiders may
cause some concern. Womenfolk
may cause anxiety or provoke
displeasure which will lead
to happier situations. Much
will depend on your own
actions.

P ISCES
Feb 21—Mar 20
Your week calls for
utmost care and tact
in all your dealings. At
least one pleasant surprise
awaits you. You will benefit
from your employer. One of
your womenfolk may worry
you but others will make you
happy. A secret matter will
prosper. Good luck is
yours.

BIRTHDAYS

July 24
Your year will be mainly fortunate
the more so if hasty, irrational
conduct is avoided in business,
domestic and love affairs. A
romantic courtship and or happy
marriage event is scheduled for
you.

July 25
Your year promises moderate
success despite some sadness.
New friends and congenial
family associations are
foreseen. Curb the dissatisfaction
and restlessness now pervading
you. You will be praised by
all your friends and relatives.

July 26
The stars in their courses
greatly favour you promising
success, unexpected benefits,
changes and happiness. Much
will depend on your initiative
as to the degree of good
fortune realised. A great love
of psychic and musical subjects
likely. Much travel is predicted.

July 27
Your anniversary promises
increased successful activity
in business, intellectual and
social spheres. Domestic
harmony is shown along with
a happy event. Courtship and
marriage are well signified
among family. Guard against
extravagance and imposition.

July 28
Your anniversary is most
propitious especially if gambling
and speculation are avoided.
Health improves rapidly and
happiness is yours. A secret
help will help you in settling
a difficult, worrying business
or lending money.

July 29
A busy active and successful
year is promised. An unexpected
change or reversal will
later give way to brighter
conditions. Womenfolk may
occasion some anxiety to menfolk
or vice versa. Watch finances
closely, this advice applying
also to your womenfolk.

July 30
Domestic, social love affairs
and marriage are well signified,
as also the health of
yourself and children. A fair
measure of success comes
your way. A secret matter will
bring happiness during October
or November. Concentrate
on business, courtship,
marriage and social activities.
You will be well settled in 1984
only.

M. B. RAMAN

SUGGESTIONS

LUCKY NUMBER AND COLOURS

SUNDAY	AUSPICIOUS AFFAIRS	JULY 24	10	YELLOW
MONDAY	BUSINESS AFFAIRS	JULY 25	9	ORANGE
TUESDAY	SHOPPING	JULY 26	2	WHITE
WEDNESDAY	CORRESPONDENCE	JULY 27	3	RED
THURSDAY	DOMESTIC AFFAIRS	JULY 28	8	BLUE
FRIDAY	MEDITATION	JULY 29	5	GREEN
SATURDAY	SPORTS	JULY 30	7	NAVY BLUE

RAINBOW / Pranab Mukerji

THE LEN'S EYE

DESCRIBING himself as "a worthless son of a worthy father," Pranab Mukerji (46) recalls that his first b/w picture was published by *Anandabazar Patrika* about 20 years ago. A set of five pictures of animals was used on the front page of the same paper a decade ago. "As a freelancer I started with an earning of Rs 4 a day, and that, too, very uncertain. Today, I have the latest equipment," he says modestly. And all through, Mukerji has remained a freelancer and wants "to die as one."

Mukerji was the only invited Indian photographer at Prince Charles' wedding, was accredited by the PIB, government of India, as war correspondent and cameraman to cover the 1971 Indo-Pak war, attended the 25th midnight session of Parliament and many other such exclusives, all as a freelancer. He is also on the list of Associated Press photographers since 1981 and had the honour of *Time* magazine selecting his picture of Mother Teresa from among thousands submitted by various competitors. He is now into industrial photography. The key of his success, he says, is that he never walks if he can run. And his one regret is that senior photographers harbour professional jealousies to the extent of jeopardising younger talents.

Mukerji has an affinity for humanitarian causes. Earlier, he has done features on cancer, leprosy and the mentally retarded. In the first week of July, he had an exhibition of his photographs taken on his various tours abroad, the proceeds of which will be donated to the Lighthouse for the Blind.





Clockwise from top:
1. Lung cancer operation
2. Hudson Beach, New York
3. Umbrellas in a Singapore
factory canteen
4. Golf bag
5. Prince Charles in Calcutta

7 DAYS

S	M	T	W	T	F	S
24	25	26	27	28	29	30

The information given below is accurate at the time of going to press.

HINDI FILMS

REGULAR SHOWS

Andhaa Kaanoon (A): Elite (S N Banerjee Road 241383)—11, 2, 5 15, 8 30

Another superstar of the south makes his Hindi film debut with this film. Rajnikant is a young man whose father was murdered and his sister raped and killed by three gangsters (Pran, Prem Chopra and Danny). He has grown up now but the crime has remained a thorn in his flesh and he seeks revenge. His other sister Hema Malini was also an eyewitness to the scene and seeks revenge but only through the law. She is in fact now a police officer. Rajnikant takes advantage of the loopholes of the law to do his job and bumps into Amitabh Bachchan who is another soul wronged by these very

loopholes. Both join hands and Rajnikant's lady love, Reena Roy also throws in her mite. T Rama Rao directs and shows that the law is an ass. **Angoor.** Metro (Chowringhee Road 233541)—11 45

Another remake of Shakespeare's *A Comedy of Errors*, this time by Gulzar. It works out into contemporary slapstick, this story of mis-taken identities of two long-lost brothers. But it manages to retain much of its original charm.

Avtaar. Majestic (R A Kidwai Road 242266) Basusree (S P Mukherjee Road 478808) Bina (Bidhan Sarani 341522) Purnasree (Raja Raj Krishna Street 554033)—all 4 shows

A self-appointed messiah called Avtaar and his servant boy called Sewak can put together and give a tearjerking monument. Avtaar succeeds eminently.

The film starts with the Avtaar's widows marble bust being garlanded. If you're puzzled why the rest of the film is spent in trying to tell you the

answer

A rich girl (Shabana Azmi) forsakes parental love and money to marry a motor mechanic who lives on love and ~~fr~~ air. Two decades pass, their two sons grow up and in an attempt to provide the best for his son, overwork takes its toll and Rajesh Khan-na's right arm, after an accident remains in as peculiar an angle as his smile.

Accident insurance helps him to buy the house in the daughter-in-law's name. The son of course squanders everything. The younger son also deserts him to become the *ghar jamai* of a powerful businessman. Disillusioned both take to the streets with the faithful servant (Sachin). Certain scores are settled and the *avtaar* helps to build an old people's home where the inmates are encouraged to work.

A film in which Rajesh Khan na truly storms back.

Bemisal Roxy (Chowringhee Place 234138)—12, 3 6 9 Biji (S P Mukherjee Road 473462)—2 30, 5 30, 8 30

A remake of the Bengali film *Ami, Shey-O-Shakha*, which

had Uttam Kumar in the lead, in fact, this one is dedicated to the late superstar.

The story of friendship between two young men—Vinod Mehra and Amitabh Bachchan. Mehra is the saccharine-layered son of a golden-hearted judge who adopts the wayward son (Bachchan) of an impoverished school teacher. The two have more than just this in common, they both become doctors and also fall in love with the same girl (Raakhee). The rest is the usual melodrama of sacrifice.

Amitabh gets Vinod to marry Raakhee, sends him abroad and becomes a partner in his nursing home from illegal abortions. Several coincidences later, Vinod is hauled off for murder. Amitabh again comes to his rescue and takes the seven-year rap.

Hrishikesh Mukherjee directs with assurance. **Himmatwala:** Hind (Ganesh Chandra Avenue 274259)—4 shows

The way to your rival's daughter's heart is through courage. So Jeetendra tries this ploy to win over Amjad Khan's daughter Sridevi. This film is plugged as the storming-in of Sridevi but actually it is a comeback film after the box office failure of *Solva Sawan*.

Jaanī Dost: Opera (Lenin Sarani), Crown (R A Kidwai Road, 244822), Naaz (Lower Chitpur Road, 262773)—4 shows, Ganesh (Upper Chitpur Road, 332250), Rupbari (Bidhan Sarani, 553413), Bharati (S P Mukherjee Road, 474686)—3 shows

A film from the South with all the patent monstrosities. Dharmendra plays a truck driver who sacrifices everything for an orphan friend from childhood. Jeetendra, the orphan friend, is a police officer now and works as a spy in a criminal organisation. Parveen Babi plays his long lost sister and is also the debt Jeetendra pays to friend Dharmendra. The leader of the gang for which Jeetendra pretends to work is the killer (Amjad Khan) of his father years ago. Sridevi



Sridevi and Jeetendra in 'Jaanī Dost'

Jeetendra's lover is also one of Amjad Khan's victims and she plays a karate champ.

Innumerable songs, dances—and yes—the much talked about sex siren, Silk Smitha, provide the rest of the titillation.

Mahaan: Jyoti (Lenin Sarani; 241132)—4 shows.

In this film, Amitabh Bachchan plays triple roles—and that is the most talked about aspect of the film. As the father, he teams up with Waheeda Rehman, and as the two younger Amitabhs, he has Zeenat Aman and Parveen Babi for company.

Nikaah: Paradise (Bentinck Street; 235442)—12, 3, 6, 9.

B.R. Chopra directs with aplomb.

Painter Babu: Metro (Chowringhee Road; 233541)—2.30, 5.30, 8.30.

A more or less Manoj Kumar film—a little less than more than his usual adventures into the making of a film. Brother Rajeev Goswami is the new star this time, and cast opposite new stars Meenakshi and Neelima.

A young painter is passionately loved by three young women: the second is a working class girl and the third, a classmate, but a spoilt daughter of a godfather. The third is also the catalyst for all the action in the film. The first is forced into marriage to a sidey, the second gets abducted and beaten up. The rest of the film doesn't have a story; it has songs.

Souten: New Cinema (Lenin Sarani; 270147); Grace (M.G. Road; 341544); Mitra (Bidhan Sarani; 551133), Kalika (Sadanaanda Road; 478141)—4 shows.

The film dedicated to women and housewives, is directed by Saawan Kumar from his own story and has been set to tunes by Usha Khanna.

Sun Meri Laila: Lotus (S.N. Banerjee Road; 242664) and Park Show House (Park Street; 441971)—4 shows; Sree (Bidhan Sarani; 551515) and Ujjala (Russa Road; 478666)—12 noon.

The film, directed by Chandar Behl and music by Raam Laxman, stars Rajkiran and Deepika.



Juin Banerjee in 'El Chhilo Mone'

BENGALI FILMS

REGULAR SHOWS

Agnisamakhar: Sree (Bidhan Sarani; 551515), Purabi (M.G. Road; 350680) and Ujjala (Russa Road; 478666)—3, 6, 8.45.

Directed by Agradoot, this old hit has Uttam Kumar, Supriya Devi and Anil Chatterjee in the leading roles. The music is by Hemanta Mukherjee.

Agradanee: Uttara (Bidhan Sarani; 552200), and Indira (Indra Roy Road; 471757)—3, 6, 8.45.

The film is based on Tarashankar Bandopadhyay's story and is a severe indictment of casteism. The protagonist, an illiterate brahmin, goes through a gradual degradation and ends up eating half-cooked offerings made to the dead during *sradh*. Observations are made on the machinations of the rich and powerful to attain their own selfish ends.

Poor direction, however, mars the film. Palash Banerjee fails to make anything worthwhile out of this film studded as it is with Soumitra Chatterjee, Sandhya Ro Sumitra Mukherjee, Anil Chatterjee, and Prasenjit.

El Chhilo Mone: Radha (Bidhan Sarani; 553048)—2.30, 5.30, 8.30; Purna (S.P.

Mukherjee Road; 474567).

A hilarious comedy, directed and set to tunes by Subir Sarkar, stars Juin Banerjee, Samit Bhanja, Chinmoy Roy, Anup Kumar, Satya Bandopadhyay and others.

FOREIGN FILMS

REGULAR SHOWS

Battle Beyond The Stars: New Empire (Humayun Place; 231403)—12, 3, 6, 8.30.

After the runaway success of *Star Wars*, there have been several imitations in the trail blazed. This one is yet another space adventure with a touch of science fiction: naive, simplistic and tiresome.

A peace loving planet, Akira, is threatened with conquest by a celestial scamp who has the ultimate weapon of destruction called the Stellar Converter. Doom stares Akira in its face. An emissary shuttles around to gather a bunch of effective mercenaries. Some romantic interest is thrown in for diversion.

Starring Richard Thomas, Robert Vaughn, George Peppard and John Saxon.

Born Free: Minerva (Chowringhee Place; 241052)—12, 3, 6, 8.30.

Gandhi: Globe (Lindsay Street; 231769)—12, 4, 7.45.

Fifty six years of the Mahat-

ma's life have been condensed into a three hours film by Sir Richard Attenborough. Self-confessedly, it is a biographical film on the filmmaker's personal hero. But all the ideology, political turmoil, personal equations, are there. What isn't is the character of Netaji. Among others.

The film opens with the assassination of Gandhi by Nathuram Godse and then goes back to Mohandas' political awakening in South Africa. The young confident attorney is transformed into a leader of his people, fighting for civic rights in the first nonviolent struggle.

With his homecoming, his journey through India is followed with affectionate detail in some of the outstanding shots in the film. Other memorable shots are of the Jallianwala Bagh massacre, the Dandi March, the explanation of the *saat pheras* by an elderly Gandhiji and Kasturba to a foreign journalist, the scenes bringing out the Mahatma's obstinate nature as well as the selfmocking sense of humour, and his dilemma during Partition.

The film then comes full circle to the scene of assassination. A star studded film, with a superlative performance from Ben Kingsley as Gandhi.

Rough Cut (A): Tiger (Chowringhee Road; 235977)—12, 3, 5.45, 8.15.

The film stars Burt Reynolds, Lesley-Anne Down and David Niven.

Cinema crime's favourite is the diamond thief. Throw in a winsome lass, a seemingly naive Scotland Yard Inspector, a 30 million dollar diamond heist being planned meticulously and you have the same old tried formula—or *Rough Cut*.

But this one does come off as an enjoyable comedy and fun film. Burt Reynolds plays the thief *par excellence*. The gorgeous Lesley-Anne Down plays the sidekick. And David Niven the Inspector whose ambition is to put Reynolds behind bars.

The Body (A): Lighthouse (Humayun Place; 231402)—12, 3, 6, 8.30.

This is a British documentary which "tells the facts about the human body which you and I do not know." But it tells them rather badly.

The central idea is that the

human body is nothing to be ashamed of, in fact, it is something to be proud of. Various scenes and settings are used, helped by Vanessa Redgrave's commentary, to establish that fact

On the lines of those sex education films, this one is likely to draw in the crowds.

TV

CALCUTTA

- 24 July**
 4.00: World of sports.
 5.30: Feature film in Hindi.
 7.25: Saptahiki.
 8.45: Focus: Current affairs.
 9.15: Aaroh: Light Music.
- 25 July**
 6.34: Children's film in English.
 8.10: Malhar Ke Prakar: Latafat Hussain Khan.
 8.45: Chitramala: Film songs in various languages.
 9.15: *Aur Bhi Gham Hai Zamane Mein*: (serial Part-8) Raoli Saran Sharma.
- 26 July**
 6.34: Harekarakamba: Tabla Lahara, Khayal, Bharat Natyam.
 7.00: Play in Bangali.
 8.10: Sitar: Debiprasad Chattarjee.
 8.45: *The World of Nature* presented by Khushwant Singh.
 9.00: *Ek Mulaqaat: An interview with Dr. U.R.K. Rao*.
 9.20: ABC of football (7).
- 27 July**
 6.34: Pallikatha: Floriculture.
 7.00: English film serial.
 7.40: Darshaker Darbare.
 8.00: Chitrahari.
 8.45: *The Lucy Show* (16).
 9.15: In this our land: Kalamkari.
- 28 July**
 6.34: Industrial programme: Documentary on electronic industry in West Bengal.
 7.40: Dristikone: Songs of Dinendranath Tagore by Indra Group.
 8.45: Places of Pilgrimages:



A scene from 'Parichay'

- The shrine of Bombay Jesus in Goa.
 9.05: Light Music: Himachal Pradash.
 9.15: *Indian sea foods*: Film.
- 29 July**
 6.34: Jana Ajana.
 6.55: Tarundar Janyee.
 7.40: Sports round up.
 8.10: Rabindrasangeet.
 8.45: Towards Progress: Fishing.
 9.15: National Programme of Music & Dance: Moods ballet by Sachin Shankar Ballet Unit.
- 30 July**
 5.19: Shyamasangeet: Ashim Choudhury.
 5.30: Regional feature film.
 8.45: Documentary on power production.
 9.15: *What's the good word*: Quiz programme.

SPECIAL EVENTS

- 24 July: 6 pm**
 In aid of Mandra Vivekananda Sevasadan, Smriti presents a programme to commemorate the death anniversary of Uttam Kumar. The notable participants include Samaresh Basu, Prafulla Roy, Arundhati Devi, Tapan Sinha, Satinath Mukherjee, Utpala Sen, Chin-

moy Chatterjee, Haimanti Shukla, Shakti Thakur, Banaree Sengupta, Bani Tagore, Partha Ghosh, Gouri Ghosh, Debdul Bandopadhyay, Shambhu Bhattacharjee, Partha Mukharjee, Ananda Shankar, Tanusree Shankar, Sumitra Mukharjee, Usha Uthup, Shoma Chatterjee and Supriya Devi.

At Rabindra Sadan (Cathedral Road; 449937).

24 July: 6.30 pm

Bohurupae presents its latest production *Dharmadharma*, written by Shyamal Sengupta and directed by Amar Ganguly. The main participants are Kumar Roy, Amar Ganguly, Kaliprasad Ghosh, Debtoosh Ghosh, Tarapada Mukharjee, Soumitra Basu, Namita Majumdar and Averae Dutta.

At Academy of Fine Arts (Cathedral Road; 444205).

24 July: 6.30 pm

Rangakarmee celebrates its 50th show with *Parichay*, (based on Arnold Weskar's *Roots*) directed by Rudraprasad Sengupta. The cast includes Asha Shastri, Om Pareek, Usha Ganguly, Ashok

Singh, Vinayak Joshi, Bakul Ghosh, Rajesh Sharma and Rani Milra.

At Kalamandir (B) (Shakespeare Saranee; 449086).

26 July: 7 pm

A sell-out on opening nite. *The Country Show* goes into a repeat performance. Bertia da Silva with Willie Soraine and Cyrus Tata in a swinging concert of country music.

At Gyan Manch (Pretoria Street).

26 July: 5.30 pm

Rupmanjari presents Tagore's dance drama *Shyama* with Sadhan Guha and Polly Guha in dances and Dhiren Bose and Bandana Sinha in songs. An added attraction of the evening would be a solo recital of Nazrul songs by Sutapa Bose and readings and recitations of selected pieces by Santu Mukherjee, Ajitesh Banerjee and Jochhon Das-tidar

At Sisir Manch (Acharya J.C. Bose Road, 441451)

27 & 28 July: 6.30 PM

Joseph Heller's *We Bombed In New Haven*, adapted as the sequel to *Catch 22*, will be staged by Shobiz

Set in an American Air Force base, the play is a funny yet moving portrayal of the effect of war on men's minds. It is directed by Mithoo Roy, designed by Anita Bhalia and choreographed by Sudeshna Roy.

The cast includes Vinay Sharma, Kabir Dideja, Abhijit Sinha Roy, Sudeshna Roy, Siddhartha Gautam, Lalit Vachani and Anil Pathak.

At Gyan Manch (Pretoria Street).

THEATRE

BENGALI

24 July: 3 and 6.30 pm

28 and 30 July: 6.30 pm

Asami Hazir: Biswaroopa (2A Raja Raj Kissen Street; 553262).

The play, directed by Rashbihari Sarkar from Bimal Mitra's story, has Vasant Chowdhury, Premangshu, Kiron, Sofia and Ujjal Sengupta and Sreeta Majumdar with Dilip Roy in the leading roles.

Bibor: Rungmahal (76/1B Bidhan Sarani; 551619).

Subhendu Chatterjee and Subrata Chatterjee along with Santosh Dutta form the leading part of the cast in this play directed by Samar Mukharjee from Samarash Basu's story.

Rangini: Circarena (6 Raja Raj Kissen Street; 557213).



A scene from 'We Bombed in New Haven'

The play is based on Samarth Basu's *Bijon Bibhuin* and is directed by Samar Mukherjee. The leading artistes are Haradhan Banerjee, Sailen Mukherjee, Samar Mukherjee, Srirup Mitra, Jayasree Sen, Debika, Geeta Karmakar, Aloka Ganguly, Geeta Dey and Miss Shefali

Sundari-Lo-Sundari: Jogesh Mime Academy (S P Mukherjee Road 460746)

Directed and acted by Chinmoy Roy, the play stars Sumita Mukherjee, Deboprasad Singha, Rupak Majumdar, Jain Banerjee and others

TRAVEL

PLANES

Calcutta—Bangkok—Hong Kong—Tokyo: Calcutta departure, AI316 (2*) at 2205 hours; Calcutta arrival AI307 (3) at 0200

Calcutta—Bangkok: Calcutta departures, TG312 (1, 3, 6) at 1345; Calcutta arrivals, TG311 (1, 3, 6) at 0900.

Calcutta—Karachi—Copenhagen: Calcutta departure SK976 (4, 7) at 0800, Calcutta arrival SK975 (4, 7) at 0630.

Calcutta—London—New

York: Calcutta departure, AI103 (2) at 0030.

Calcutta—London: Calcutta departure, BA144 (2, 5) at 2145, Calcutta arrival BA145 (1, 4) at 1350

Calcutta—Kathmandu: Calcutta departure TG 311 (1, 3, 6) 0945, Calcutta arrival TG 312 (1, 3, 6) 1300.

Calcutta—Delhi: Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630, Calcutta arrivals, IC 401 (daily) at 1040, IC 264 (daily) at 2205

Calcutta—Bombay: Departures, IC 1/6 (daily) at 0640, IC 273 (daily) at 1950, Calcutta arrivals, IC 175 (daily) at 0850,

IC 274 (daily) at 1850

Calcutta—Madras: Departures, IC 265 (daily) at 1435, Calcutta arrivals, IC 266 (daily) at 1935

Calcutta—Gauhati: Departures, IC 229 (daily) at 1140, IC 230 (daily) at 1425

Calcutta—Ranchi—Patna—Lucknow—Delhi: Departure, IC 410 (daily) at 0550, Calcutta arrival, IC 409 (daily) at 1045

Calcutta—Kathmandu: Departures, IC 247 (1, 3 4 5 7) at 1330 Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250

Calcutta—Dacca: Departure, IC 223 (daily) at 1440, Calcutta arrival IC 224 (daily) at 1640

TRAINS

Departure Up	Time	EASTERN RAILWAY, (HOWRAH) MAIL	Arrival Time	Dn
1	19-20	Delhi Kalka Mail	8-15	2
5	20-00	Amritsar Mail	7-55	6
3	20-40	Bombay Mail via Allahabad	12-35	4
EXPRESS				
81	9-45	Air-Cond. Express Tri-Wkly via Gaya Dep—Tues & Wed up to New Delhi Dep—Saturday up to Amritsar Arri—Tuesday, Wednesday & Saturday	17-10	82
103	9-45	Air-Cond. Express Bi-Wkly via Patna Dep—Thursday up to New Delhi —Sunday up to Amritsar Arri—Monday & Friday	17-10	104
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week Dep—Mon, Thurs, Fri & Sunday Arri—Wed, Tues, Sat & Sunday	11-05	102
173	5-45	Himagiri (Jammu-Tawi) Exp Tri-Wkly Dep—Wednesday, Saturday & Sunday Arri—Monday, Tuesday & Friday	23-35	174
67	10-55	Bombay Janata Express Tri-Wkly Dep—Monday, Wednesday & Friday Arri—Tuesday, Thursday & Sunday	21-15	68
61	23-00	Dehradun Janata Express Wkly Dep—Sunday Arri—Sunday	8-15	62
9	21-35	Doon Express via Grand Chord	6-55	10
7	10-10	Toofan Express via Main Line	18-15	8
49	14-20	Amritsar Express	15-45	50
11	21-00	Delhi Express via Main Line	6-05	12
39	21-10	Delhi Janata Express via Main Line	5-20	40
19	22-00	Gorakhpur Express	10-50	20

Departure Up	Time		Arrival Time	Dn
21	18-25	Mithila Express	6-45	22
57	6-10	Kanchenjunga Express Tri-wkly Dep—Tuesday, Thursday & Saturday Arri—Wednesday, Friday & Sunday	19-30	58
59	18-55	New Bongaigaon (Kamrup Express)	6-30	60
165	12-30	New Bongaigaon Janata Express	13-35	166
307	6-10	Black Diamond Express	21-20	308
309	17-15	Coalfield Express	10-25	310
305	18-20	Assanol Express	8-45	306



SOUTHEASTERN RAILWAY, HOWRAH MAIL





Departure Up	Time		Arrival Time	Dn
3	20-00	Madras Mail	6-10	4
2	20-15	Bombay Mail via Nagpur	7-20	1
EXPRESS				
60	14-15	Gitanjali (Bombay) Exp 5 days a week Dep—Mon, Tues, Wed, Fri & Sat Arri—Monday, Tuesday, Thursday, Friday & Saturday	13-40	59
134	21-10	Ahmedabad Express 4 days a week Dep—Tues, Thurs, Fri & Sunday Arri—Tues, Wed, Fri & Sunday	4 00	133
30	12-40	Bombay Express via Nagpur	14-30	29
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37	23-10	Madras Janata Express	4 10	38
13	17-30	Tata Steel Express	10 18	14
11	6-20	Ispat Express	21-50	12
5	22-10	Jharauguda Express	5-00	6
15	21-25	Ranchi Hatia Express	6-40	16
7	20-50	Puri Express	5 30	8
9	18-45	Puri (Jagannath) Express	8 25	10
45	10-50	East Coast (Hyderabad) Express	16 45	46


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43	19-15	Darjeeling Mail	8-45	44
53	21-00	Gaur Express	5-00	54
51	11-45	Jammu Tawi Express	15-40	52
13	20-20	Upper India Express via SBG Loop	11-55	14
303	18-20	Bhagirathi (Lalgola) Express	10-20	304



WONDERLAND

1 Across  **2 Down** 

3 Down  **4 Down**  **5 Across**  **7 Down** 

8 Across 

9 Across  **6 Across**  **8 Down** 

11 Across  **10 Across** 

Picture Word

© First Features

S	W	O	R	D		P		
	C	S	V	U	L	A		
O	S	T	E	M		T		
	L	B				C		
S	H	O	E	B	R	U	S	H
P		T	E	I				
E			L	E	V	E	R	
A	N	V	I	L	E			
A			S	I	R	E	N	

SOLUTIONS
Across: 1 Sword 5 Uvula
 6 Steam 8 Shoebrush
 9 Lever 10 Anvil 11 Siren
Down: 2 Ocelot 3 Dumbbells 4 Patch 7 Quiver 8 Spear

Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6, Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

• **Stereo:** I have a two-in-one stereo (Crown, Japanese) in good working condition. It consists of a two-band radio and a pleyer. I would like to exchange it for a Walkman or any stereo tepe recorder. Please write to Rakesh Bhatia.

• **Coins:** I have some coins of England and some 300 stempes of Australia, New Zealand, Malaysia, Argentina and England. I would like to exchange them for foreign picture postcards or books by James Hadley Chase. Write to Soubhik Ghosh.

• **Records:** I would like to exchange a LP (Super) Yeh Hai Amitabh for a LP of Tagore songs or two EPs of Tagore songs and a roll of Indu film. Interested persons may write to Kaushik Maitra.

• **Greeting cards:** I would like to have old issues of The Telegraph Colour Magazine for which I am offering new greeting cards. Those interested may contact Arvind Mukul.



JUST-A-MINUTE

THE PROVERBIAL TEST

by Shamlu Dudeja



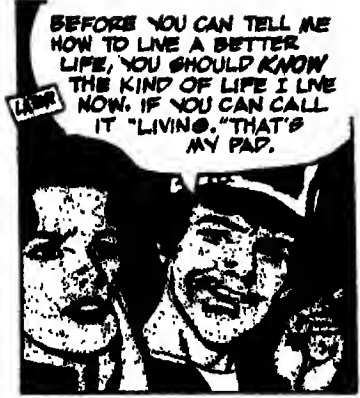
'T.M.C.S. the B.'
 Not difficult to find what the above adage says, when accompanied by the picture alongside. 'Too many cooks...' Can you decipher the following proverbs, where the key words have been replaced by initial letters; no pictures to help!

S. is G
 F.B.C
 An A. a D.K. the D.A.
 J. of A.T.M. of N.
 N. is the M. of I.
 P.W.L.I.G.H.S.T.S.
 M.H.M.L.W.

ANSWERS ON PAGE 14

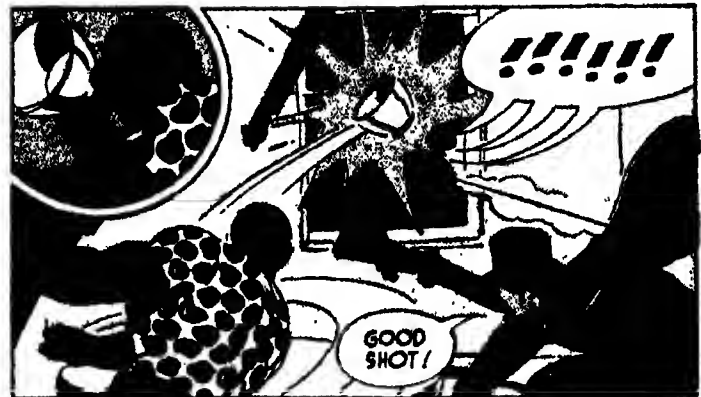


JULIET JONES



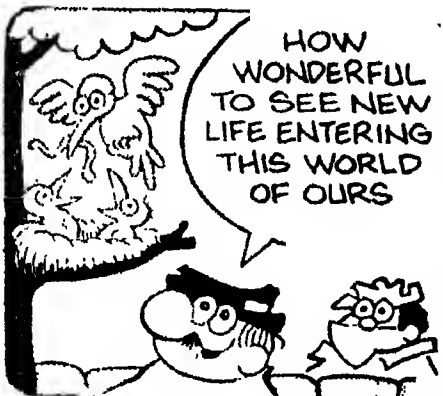
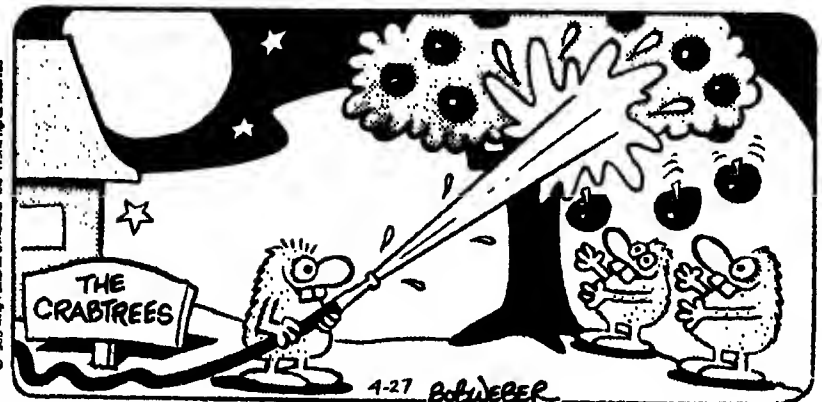
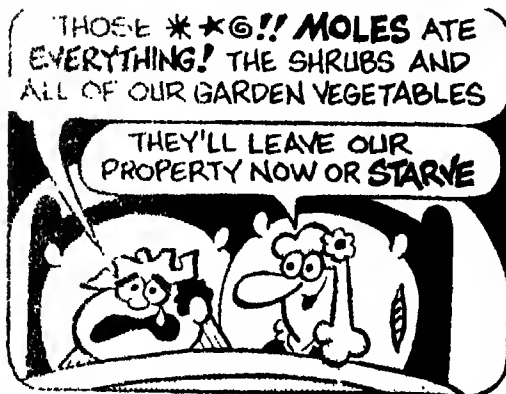
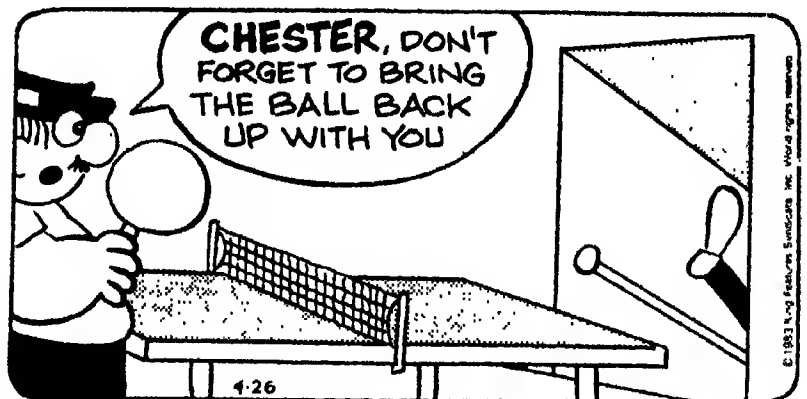
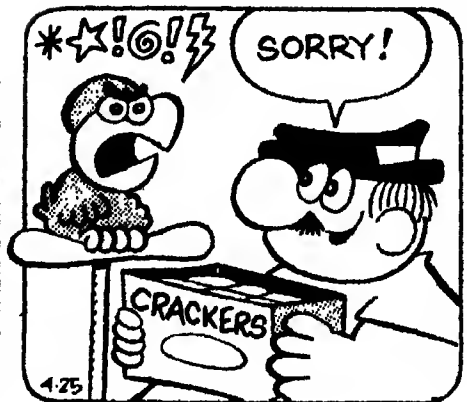
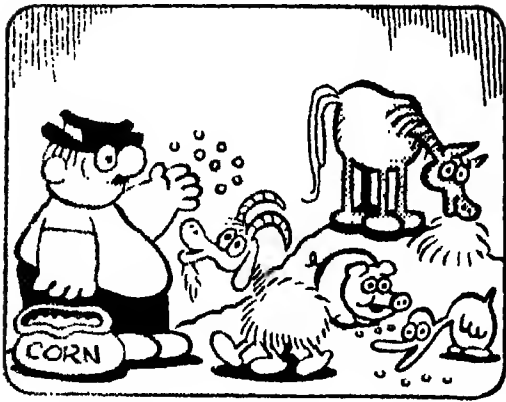
MANDRAKE

By Lee Falk



MOOSE MILLER

By Bob Weber



By Ken Bald

DR. KILDARE

AFTER TURNING DOWN AUBREY MUSCAT'S OFFER TO GO TO THE SOUTH OF FRANCE ON A BLIND MISSION... DR. KILDARE IS SUDDENLY ATTACKED...



I WARNED YOU THAT WE WOULD MEET AGAIN, DR. KILDARE.

I REMEMBER... BUT YOU DIDN'T PREPARE ME FOR A BODILY ATTACK!



YOU'RE UPSET NOW, BUT I PROMISE ONCE YOU MEET MY EMPLOYER, YOU'LL CHANGE YOUR MIND.



MUSCAT AND DR. KILDARE ARE WAITING TO SEE YOU, MRS. DEFORE.

I'LL TALK TO MUSCAT ALONE FIRST.



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WELL... HOW DID HE TAKE IT?

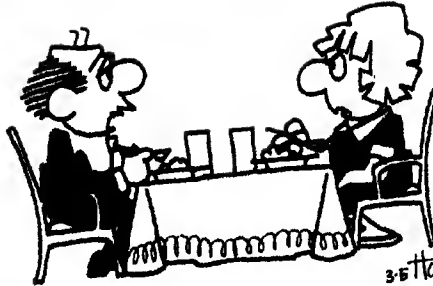
BADLY. HE'S ANGRY WITH ME... PROBABLY TWICE AS MAD AT YOU!



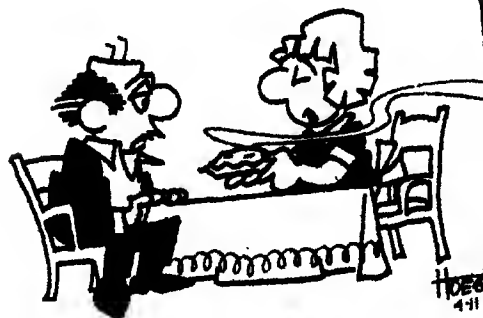
THE LOCKHORNS



"I KNOW YOU'VE BEEN A MODEL WIFE, BUT IT'S BEEN A LONG TIME SINCE YOUR MODEL WAS POPULAR."



"WAS THIS A PREPARED MIX, OR DID YOU SPOIL IT FROM SCRATCH?"



"SEE HOW YOU LIKE IT... FORGOT TO SHELL THE PECANS."



"SHE ISN'T HERE. SHE'S OUT GETTING HER HAIR AND THE FENDER DONE."

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TALKING SHOP / The Shrievalty in Calcutta

A TIME WHEN IT WAS HIGH NOON

During the earlier years of the British Raj, the Sheriff had a lot of clout

THE office of Sheriff in India is an ornamental one at present. However, it was not always so and there were days when the sheriffs used to enjoy considerable power and authority.

We can trace the office of Sheriff back to the Anglo-Saxon period when he was the reeve of a shire (the King's Officer in the provinces). From the Norman conquest till the beginning of the 13th century, he was little less than the governor of a province. He collected the king's revenues, presided over the shire court and recruited men for the army. However, his powers declined during the reign of the Tudor Kings and, by the 17th century, he became just another officer whose duty included carrying out the orders of the court, arresting debtors, seizing their property and hanging those found guilty of felony. So, when the office of Sheriff was introduced in Calcutta, along with the founding of the Supreme Court in the year 1764, it had already lost much of its former glory.

However, the early Sheriffs of Calcutta were not just dim reflections of their English counterparts. They had the rare opportunity of working with men like Warren Hastings and Sir Elijah Impey in creating history and laying the foundations of the British Empire in India.

They took a keen interest in current affairs. The first Sheriff of Calcutta, Alexander Macrae, was present at the historic execution of Maharaj Nandakoomar and gave a beautiful description in his notes about how the Raja faced his unjust death sentence with quiet dignity. "There was no lingering about him, no affected delay. He came cheerfully into the room...said he was ready...without the least mark of melancholy or depression on his part."

The early Sheriffs of Calcutta were mostly government officials; only a few were merchants. They had little trouble in discharging their duties for, in its initial stages at least, the British judicial system had proved to be most effective in India. Sheriff's man, whom Macaulay had,

named "Cathpoles," could be seen making frequent trips outside Calcutta to carry out the orders of the court. The supremacy of the court was recognised by all. The judges listened gravely to the hearing of even the most trivial cases and wrote their orders on a piece of paper asking the Sheriff to arrest or release the persons concerned.

The Sheriff himself was not spared and sometimes His Lordship issued warrants for his arrest as well. Before the establishment of the Court of Insolvency, the Sheriff frequently had to send his men for the seizure of debtors' belongings. This duty was performed so meticulously that they often took away everything they could lay their hands on—from laundry bills to household furniture. Sometimes, even neighbours' properties were not spared. Mrs Thackeray, mother of the noted novelist William Thackeray, in a letter to the Sheriff once complained that his men had taken away her carriage while confiscating the property of the lady with whom she was staying. Thankfully, she got back her carriage immediately.

The Sheriff was also responsible for jail administration and the jailor was recruited by him. Endless streams of debtors flooded the 'Hurinbaraa', as the Old Jail in Calcutta was called at that time.

Calcutta was a gambler's paradise. Brides, people from all spheres of life, including clergymen, judges, magistrates, traders, soldiers—all trying to copy lavish oriental lifestyles—lived beyond their means and were consequently always in debt. Their life in Hurinbaraa was far from unpleasant. Both the Sheriff and the jailor treated the debtors and the native princes, imprisoned on political grounds, with great kindness and did everything in their power to enhance their comforts. They were allowed to bring their family, servants and even domestic pets inside the jail. They were a merry crowd and the walls of the prison echoed with laughter.

Unfortunately, the court was not to reign supreme for a long time.

Respect for the law gradually started to wane in Bengal. The frequent clashes between the supreme Court and the Governor-General-in-Council encouraged other officers of the East India Company to harass the agents of the law at the slightest opportunity and, more often than not, Sheriff's men became their victims. In 1815, Alexander Mackenzie, a judge and magistrate of Bihar assaulted the Sheriff's men when the latter went to arrest him on the strength of a decree on a debt charge. The Sheriff asked for the help of the army. William Butterworth Bailey, secretary to the government at Fort William, immediately sent a battalion of soldiers to Bihar. Mackenzie was arrested but he escaped imprisonment due to some understanding with his creditors. However, his quarrel with the Sheriff did not end there. In 1821, he intervened on behalf of his friend A.C. Barwell when the Sheriff's men came to arrest Barwell and again assaulted and killed some of them. This time the Sheriff did not get the army's help.

As the days went by, the conflict between the Sheriff and the officers of the East India Company increased. The officers tried to curb the Sheriff's activities outside Calcutta. In 1826, Mr Wright, a company official, forcibly released a wealthy nobleman arrested by the Sheriff's officer. Henceforth it gradually became impossible for the Sheriff to execute the writs of the Supreme Court outside Calcutta. His officers were often attacked and severely assaulted.

Towards the middle of the 19th century, after a life of about 100 years, the Shrievalty became a dying institution. An act, introduced in 1862, stripped the Sheriff of his main responsibilities. His jurisdiction was limited to Calcutta only and his revenue was diverted to other departments. From then on, the office of the Sheriff became just a showpiece, a mere shadow of its former glory.

Karnika Sen

DRESS CIRCLE



Left: Ranjit Majumdar, a young bus conductor employed by the Calcutta State Transport Corporation, married an orphan from the Home for Destitute Girls in Uttarpara, **Anita Chakraborty** (18). The lady was brought to the Home when she was a few months old after her father abandoned her; her mother, too, died when she was 11. Said Majumdar: "I want to create an example in the hearts of the young people of the society."

Below: The Federation Internationale de la Presse Cinematographique Jury awarded the International Critics Prize to *Dulia*, a film by **Saikat Bhattacharya**, for its honest and artistic portrayal of humanitarian problems. The film was also shown in the Indian Panorama (1983). The film's heroine, **Debika Mukherjee**, is seen at right.



CALCUTTA / Jai Talwar





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Indian business,
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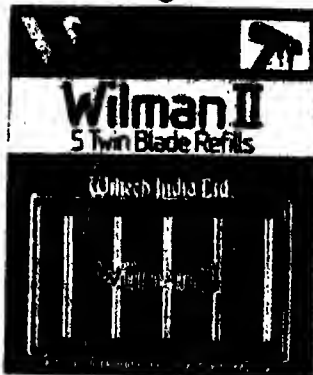
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Post Mortem

Old Wine

The article by Kanchan Gupta on house hunting (10 July) was like old wine in a new bottle. He would not have had to waste his energy if he had married his would-be wife first and gone house hunting together. For bachelors in Calcutta, hostels, boarding houses and sometimes paying guest houses are the only resorts.
Samir Pal,
Calcutta

Tolerance

I was shocked to read the letter of Mobin-Al-Rashid (26 June) in which he has overreacted on the spelling of a proper noun. Syntax is a branch of grammar dealing with sentence structure and hence it is no point following Arabic syntax while writing in English.

Even QU doesn't correctly represent the pronunciation of the alphabet Kaf or Qaf which is a guttural consonant pronounced by thrusting further down the throat than the ordinary K.

To me and to every sensible Muslim, writing the more common and established English spelling of the name of the Holy Book does not tantamount to profaning the scripture of the faith in any way.
Syed Marshood Ali,
Calcutta

Reference Mr Mobin-Al-Rashid's letter (26 June). I was stunned at the veiled threat to your reporter for spelling the Islamic scripture as Koran instead of Quran. He perhaps did not bother to inform the readers that not only the alphabet Quaf (or Kwaaf?), but several similar alphabets in Arabic like Fay, Kha, Dwad, etc cannot be pronounced in the correct manner nor written in any script other than Arabic or languages conforming to the Arabic script. Secondly, I don't remember

seeing any books or articles in English where the spelling Koran was not used. In fact, the alphabet Kaf in Arabic cannot be pronounced even if written as Quran in English.

As for profaning the Holy Book, the number of guilty persons would run into billions, because barring some 3 crores of Urdu speaking Moslems of northern India, the 9 crores of Bangladeshis and a crore of (west) Bengali Muslims are incapable of writing the alphabet Kaf in their mother tongue. Bengali, which has no equivalent for this and other alphabets. Twelve crores of devout Moslems in East Asia and Indonesia should also be put in the dock. The English speaking Moslems (and non-Muslims) already stand convicted by Mr Al-Rashid. I hope he will take this criticism in the right spirit as Islam is not only a socialistic religion, but teaches tolerance towards even enemies.

Debaprasad Banerjee,
Calcutta

Correspondence on this subject is now closed.—
Editor

Unique

Mrinal Sen's interview (26 June) is a pointer to the distinct truth that most of our so-called young Bengali avant garde filmmakers are far less than their fore-runners. Nearly everybody of the group is venerating the poor man's case on any possible plea. This zeal, however ardent, is making them victims of an abstract socialism which has nothing to do even with the Marxian concept of art.

All these flashing rebels treat Sen as a trendsetter. Sen himself, too, out of his 'elderbrotherliness,' is an unorthodox sponsor behind the expansion of most of these young talents' career. But does any one of them ever confess that film at first is a critique of the self and anything else after-

wards? Do they care to realise what it is to confront complacency without self degradation? Their answer most probably is that they are young, too young for such high philosophic utterances. But Sen, Ray or Ghatak, when they started had no guardians. The young rebels are playing on a much smoother field than them. The scope is now larger and time is now ripe for the youngsters to realise and practise what Sen has disclosed in his unique interview.

Sankar Majumdar,
Howrah

One for the Roads

In your issue of 5 June, the article on roads was praiseworthy. But the picture depicting Rishi Bankim Setu near Howrah station was wrongly captioned as Vivekananda Setu.

Vivekananda Setu, on the river Hooghly, connects Bally and Dakshineswar. Monoj Kumar Lahiri,
Bally (Howrah)

Bankim Chandra Setu was previously known as Vivekananda Setu, prior to the inauguration of the extension of the existing flyover by Mr Jyoti Basu in 1982. Similarly, Rabindra Setu is still known by its previous name, Howrah Bridge.—
Editor.

Rainbow

The Rainbow feature (22 May) was excellent. The picture showing the Iran-Iraq war reminded one of the dreadfulness of war.
Ashim Kumar Sarkar,
Calcutta

Calcutta

Your Calcutta pictures are always unique. I have made an album and paste all the pictures there. But you must also publish them in colour.
Debabrata Roy,
Purulia

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The Telegraph

31 JULY 1983

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If you want to steer the right course on the roads of Calcutta, your first stop should be at one of the motor training schools: Guide.

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Your favourite Dress Circle in colour this week. With special news about Victor Banerjee and his David Lean film.

10

Bula Chowdhury recently set five new national records in swimming. And Dibyendu Barua has also been in the chess news consistently for some time now. We focus the limelight on the sensational teenagers of Calcutta who have become the pride of the city.

16

A centrespread on the world in colour: Rainbow. Special attraction—John Travolta.

Cover:
Nikhil Bhattacharya

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GUIDE / Motor Training Schools

HOW TO GET INTO THE DRIVER'S SEAT

And to steer the right course on the roads of Calcutta...

IF you are a boy and above 21, or a girl above 18, and you are interested in learning how to drive a car, the best place to start from is one of the motor driving schools which have mushroomed over the years in almost every part of Calcutta. These schools are not only equipped with experienced trainers and special dual-control cars, they also help the learner get through the formalities without too many snarl ups. It is best to avoid the Motor Vehicles Department since their offices are usually crowded and the officers hard pressed for time. Moreover the formalities are very tricky and time consuming—one has to stand in a queue for hours at end—and, therefore, the best way out is to leave it all for one of the training schools who get things done for you in a trice.

There is a plethora of motor training schools but only a few offer courses leading to non-professional licence (NPL). Most of them offer

courses leading to professional licences. Among those offering non-professional courses, the pioneer is **Bhagwandas Motor Training and Engineering School** which has five branches spread all over the city. The other schools which offer training for non-professional licences are namely **Alfa Motor Training School** and **Khanna Motor Training School**.

To begin with, one has to fill in three forms:

Form A : which is a form of application for licence to drive a motor vehicle and has to be filled in by the applicant;

Form C: which is a form of medical certificate in respect of an applicant for a licence to drive any vehicle. It has to be filled up by a registered medical practitioner;

Form L or **A**: which is a form of application for a learner's licence. Along with these, three copies of your photograph have to be submitted.

All the three forms are available at

any driving school or at the Motor Vehicles Department (off Sarat Bose Road). After filling in the forms, one has to submit them at the motor training school which he or she has joined. The schools then take the trouble of submitting them at the Motor Vehicles Department which finally issues the licence.

The enrolled candidate is given a learner's licence on payment of Rs 7.50 as a learner's licence fee. This licence is valid for three months and the date for a driving test, conducted by the Motor Vehicles Department, is given. The test takes place 45 days after the learner's licence is issued. In case you are unable to appear for the test, you are given another test date. These arrangements, as a rule, are done by the driving schools.

The learner's licence is a must before you start learning driving. You have to carry it with you while you are on trial driving. The driving schools provide a trainer along with
(Continued on page 6)

REST INSURED.

- **The Blue Book** : Any newly purchased vehicle has to be registered at the Motor Vehicles Department along with a registration fee (amount depending on the make of the vehicle). On registration, the owner is issued the Blue Book, which contains particulars about the owner, the vehicle—capacity and weight—along with the engine and chassis numbers. When the vehicle changes hands, the Blue Book is transferred to the new owner's name.

- **Road tax**: The vehicle owner has to pay road tax every year (amount depending on size of the vehicle) to the government for the use of roads. The owner has to prove the vehicle is insured before he is given a tax token.

- **Tax token**: This is a token given on the payment of road taxes and has to be renewed every year. It has to be displayed

in such a manner that it is visible from outside. The token is usually fixed to the windscreen.

- **Insurance**: There are different types of insurance policies and while some are optional, others are compulsory/mandatory. Premiums have to be paid yearly and the insurance value depends upon the make and year of production of the vehicle. Payment of insurance value depends on depreciation cost.

If no claim is made for a particular year then premium for the next year is adjusted by reducing the net amount by a certain percentage, according to the No Claim Discount Clause. A maximum of 60 per cent discount is given. The clause is applicable so long as the policy is renewed within 90 days of expiry of the last policy.

Insurance policies are not transferable. All premiums have to be paid to the National Insurance Company Limited.

Third Party Insurance: This is an obligatory insurance necessary to obtain the tax token. It covers a third person involved in an accident or the driver of the vehicle if it's a direct mishap. The minimum premium for this insurance is Rs 120.

Act Only Insurance: This insurance becomes obligatory at times. It covers death and injury and the minimum premium to be paid is Rs 100.

Comprehensive Insurance: This covers third party premium, owner damage premium, riot and strife risks, etc. It is preferred and is also advisable to adopt. The premium for this form of insurance is variable, depending on the items covered.

Discounts: If one is a member of the AAEL, some reduction is given in the annual premiums. The No Claims Discount is also subtracted from the gross amount of the premium paid.

M.G.

STOP, LOOK, AND GO

● Bhagwandas Motor Training and Engineering Schools:

* At Shyambazar (north Calcutta) 13, Bidhan Sarani: Calcutta-4; Phone: 55-1648, 55-3003.

* At Bhawanipore (South Calcutta, near Motor Vehicles) 61-E, Sarat Bose Road: Calcutta-25; Phone: 47-4864, 47-9370.

* Near Southern Market (south Calcutta) 194, Shyama Prosad Mukherjee Road: Calcutta-26; Phone: 41-0841.

* At Alipore (South Calcutta) 8/1, Alipore Road: Calcutta-27; Phone: 45-1501, 45-5055.

* At Tarataia Plot no-46, Block C, New Alipore; Calcutta-53; Phone: 45-3756.

All these schools offer a one-and-a half month's course and gives individual training. Fees charged are Rs 500 (+Rs 35 which includes the learner's licence fee, test and the licence fee). Training is given three days a week for half-an-hour per day. One is allowed to choose one's own timing. Pick-up facilities are given to girls only at no extra charges

● Alfa Motor Training and Engineering School:

60-A, Garcha Road: Calcutta-19 Phone: 47-2955, 47-7079.

This school offers a one-and-a-half month's course to get a non-professional licence. Individual training is given three days a week for 20 minutes a day. One is allowed to choose one's own timing. Fees charged are Rs 500, which includes the learner's licence fee. Other fees have to be borne by the candidate. They charge extra fees for pick-up facilities, depending on the distance from their office.

● Khanna Motor Training School:

10 M. G. Road; Calcutta-9; Phone: 35-3642.

This school gives training five days a week—Monday to Friday—for half-an-hour per day. There is no facility for individual training. Fees charged are Rs 550. They do not arrange for pick-up unless you are staying very close to their office.

● Automobile Association of Eastern India (AAEI):

13, Promothesh Barua Sarani:

Calcutta-19 Phone: 47-5131, 47-5133.

This is a unique organisation which gives its members innumerable facilities. It pays to join this organisation because as a member you can:

* Learn driving with your own car or a contracted car at a charge of Rs 200 and Rs 500 respectively:

* Appear for your driving test under the authority of this organisation which also arranges for your licence:

* Get an international driving permit and many other services like breakdown service, legal advice, car attendants, car examination and motor repairing classes. To cap it all, they also provide club services.

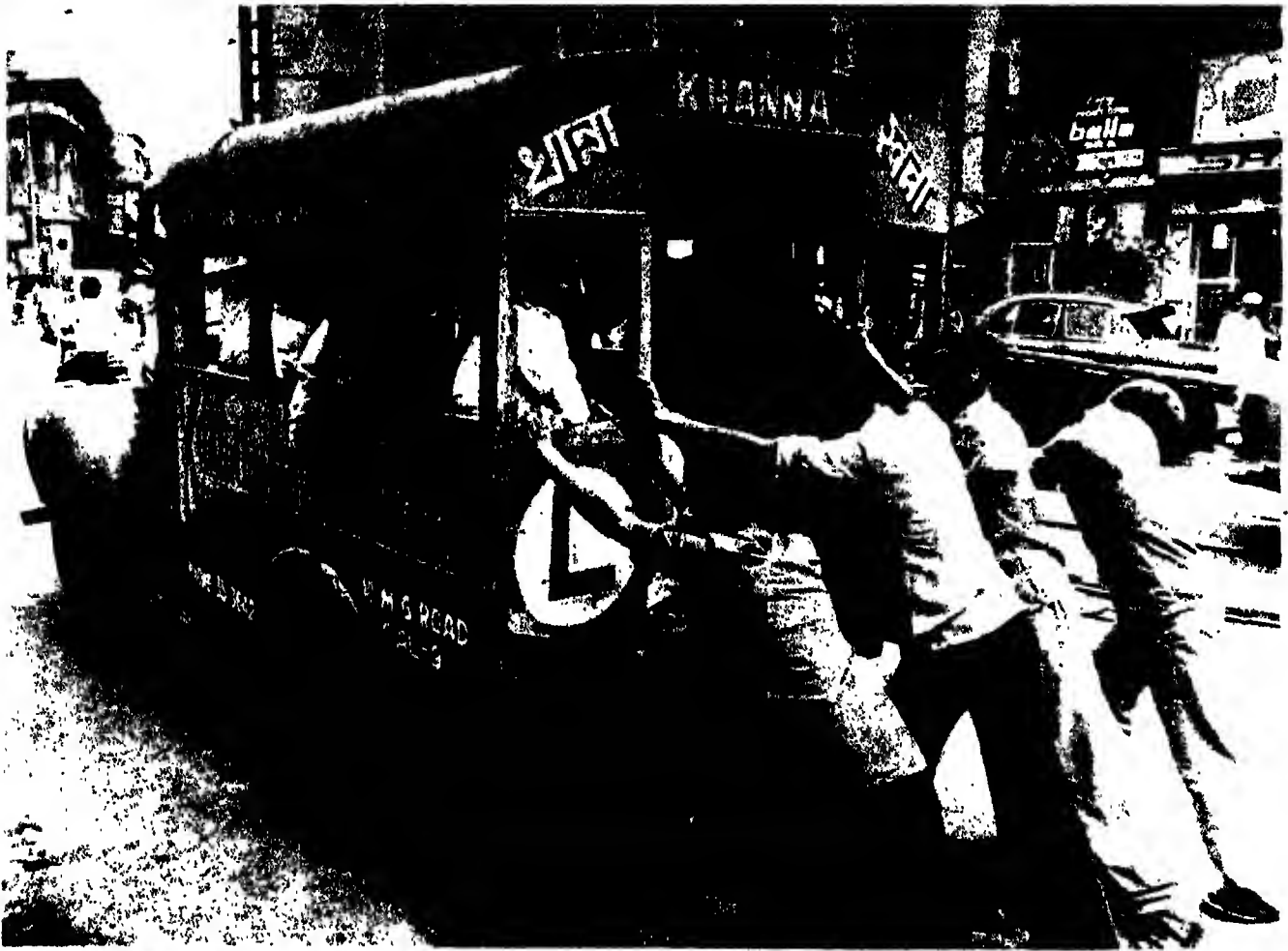
* Admission fees are Rs.100 and annual membership fees are Rs 70 and Rs 35 for all other additional cars. Those who want to learn driving a motorcycle or a scooter can also avail of the association's services along with other services.

* Membership facilities are transferrable to other parts of the country.

M. G.



Picking up the right signals



There is more sweat and tears in learning driving than one imagines

(Continued from page 4)

a specially equipped car. The learner is either picked up from home (this facility is offered only by some schools; see box) and practical driving instructions are given.

Small booklets are provided by the schools in which different traffic rules are mentioned. These booklets help the candidates prepare for the oral test, also taken by the Motor Vehicles Department. On the day of the test candidates are taken by their respective schools to the Motor Vehicles office. A test fee of Rs 7.50 has to be paid. After registration, the candidates are asked to report at the test grounds which is usually Richie Park (situated close to the Motor Vehicles Department). After a long wait, which usually runs into hours, the examiners come to take the test.

On successfully completing the practical part of the test (which is usually driving round the park, taking careful turns and showing signals, and performing a three cut



Easy riding

U-turn, which includes the use of the reverse gear), the candidates are asked to report at the Motor Vehicles Department for the oral tests.

If one gets through both the tests, then a Rs 20-licence fee has to be paid. The licences are issued on a particular day, between 4 pm and 5 pm. This licence is valid for three years and a renewal fee of Rs 50 is required to renew it for another three years.

In case you are interested in an international licence, then you have to apply for one after 15 days of getting your normal licence. The test fee for this licence is Rs 15 and this licence is valid for five years. The test is more rigid than the normal test.

And now that you have the licence and know all about the turns and the gears and how to steer your way through the milling crowds that is Calcutta, the roads are for you.

Mila Ghosh

Photographs: Tapan Das

MARKINGS

The Right Note



Illustrations: Debansh Deb

"IN memory of melody king Md Rafi," procures a metal contraption at the natty 'Mohammad Rafi Garden' situated on Circus Avenue, the garden is the handiwork of the Student's Boy's Club. Wanting to keep alive the memory of singing colossus Rafi, the club embarked on this venture

last year, on Rafi's second death anniversary on 31 July. They've fenced off a portion of the kutcha area between the pavement and the road, adjacent to the Circus Avenue and Karaya Road intersection.

That's not all though. The club has started a 'school' midway in this

garden. The 'Circus Avenue Free Night School' attracts about 40 to 45 students daily. The youngsters seek guidance from the three teachers who do duty. Guidance is offered in Hindi, Bengali, Urdu and English.

However, it is the garden to which one is magnetically drawn. Apart from varied types of flowers, it is a miniature zoo, having rabbits and birds on exhibit. They had also caged a kid monkey, but it died sometime back. It costs the club in the vicinity of Rs 350 every month for the upkeep of the garden, including the amount earmarked for the feeding of animals.

A bouquet to the SBC for branching out from the monotonous regimen and initiating a novel venture.

Ups and Downs

SOME weeks ago, on a shot and lazy afternoon, she happened to be sitting in the verandah of a house situated in the heart of

Ballygunge, when her attention was attracted by a tiny red plastic bucket which was being slowly let down by a thin rope from a neighbouring three storeyed house.

To investigate this matter, she got up and followed the rope up with her eyes to find that this was being done by a small boy from the verandah of the third storey of the house. With him were another three boys who were watching this act with the utmost attention. The bucket had safely landed on the pavement of the road below, just outside the building, right into the firm grip of an equally eager icecream vendor.

He looked up and

shouted out to the boys, "Kya dega? (What shall I give you?)."

"Char (four) orange stick," shouted back one of the boys from the top. The icecream man very carefully placed the four orange sticks into the bucket and shouted out something again.

Immediately, the boy started carefully pulling up the bucket and within minutes the precious booty had reached its destination. "How much?" shouted down the boy again. As soon as the icecream man shouted up the amount, the money was put into the bucket which was once again lowered down safely into the hands of the icecream vendor.

Loansome Stars

A perpetual pain in the neck to the bank managers are the clients who borrow, but never pay back. Young entrepreneurs, when approaching the banks for loans, are all smiles and full of promises, but when they finally talk the managers into sanctions and "have already put the butter on their toast," as a manager put it, they become different persons.

After paying the interest for a few months or, at most, a year, their enthusiasm gradually peters out in most cases. Repeated reminders from banks fall



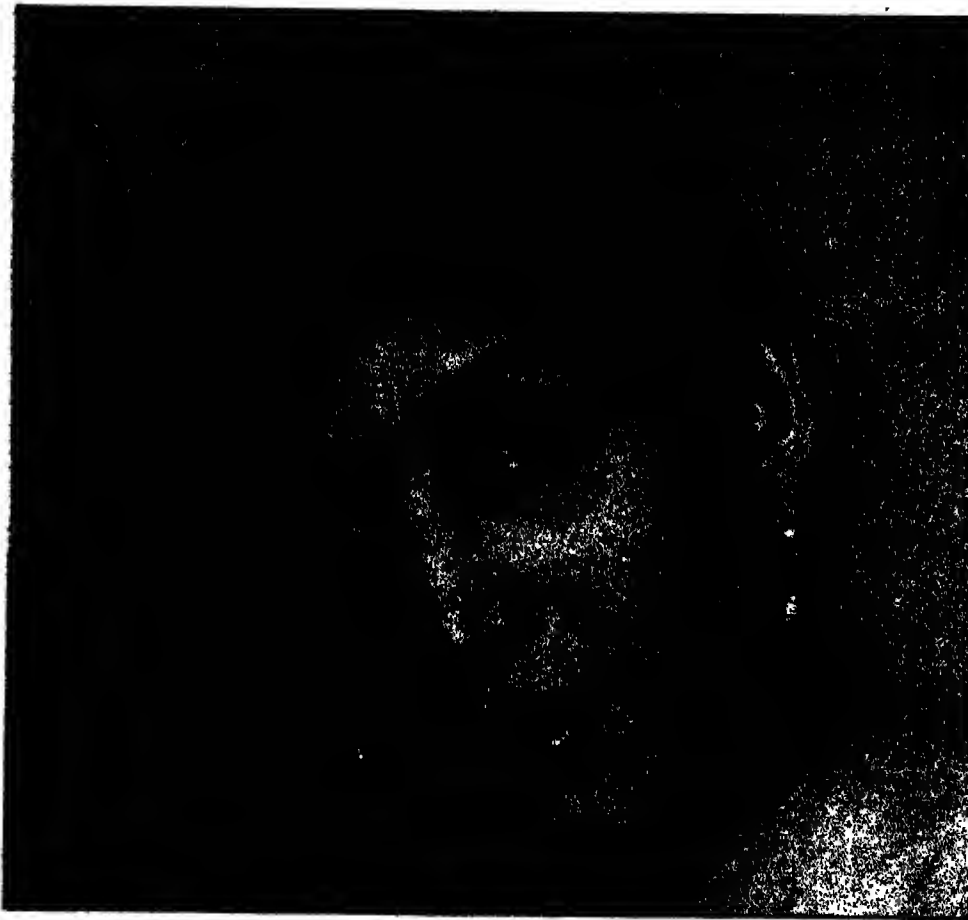
on deaf ears. Sometimes personal visits to the clients' residence by the bank managers are answered with the typical he-is-out-of-station excuses.

A lady branch manager of a nationalised bank in north Calcutta has, recently, come up with what she thinks could be a brilliant idea if, of course, put into effect, for screening and eliminating clients who come to borrow.

"It's actually very simple, you see, why don't we check their horoscopes?" she asked.



DRESS CIRCLE



Left: Doe eyed, raven haired Mahima (26) is now a voice to watch our for in the world of ghazals. A President's Gold Medal winner, she has done her master's in classical music from Delhi University and among her many gurus is her own mother, Usha Rawat. Her first performance was for AIR at the age of eight and fortunately for her, she has a music loving husband (Pranav). Maj Gen Rawat's daughter had her LP released in a function in Delhi ten days ago. Mahima has come a long way when, at 11, she heard Begum Akhtar singing at her parents' house.

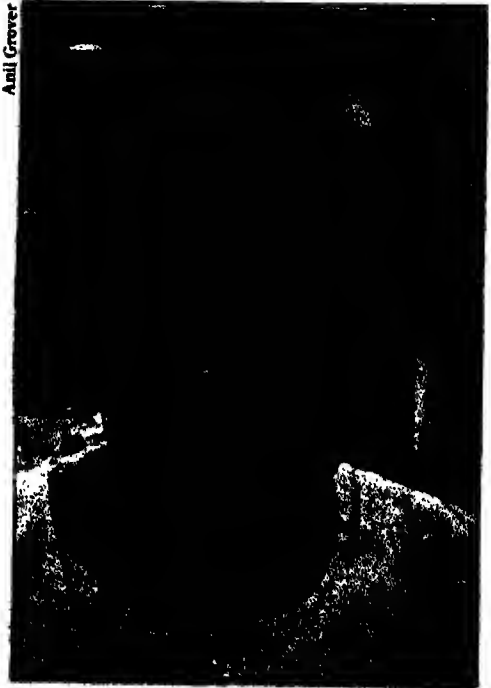
Avinash Parikh



Left: A music programme starring **Bappi Lahiri**, indigenous disco music director, was presented by Regent and Green Room in the second week of this month. The star attractions were Mithun Chakravorty, Kim and Kalpana Iyer.

Hirak Sen

Anil Grover



Right: So what if I.S. Johar, Kabir Bedi and Parris Khambatta have made it to Hollywood? **Victor Banerjee's** signing on for David Lean's film based on E.M. Forster's *Passage to India* is the greatest news for Indian cinema in many decades. After turning down *Gandhi* and *The Far Pavilions*, Victor has bagged the prize role of Dr Aziz.



Left: Whenever Ravi Shankar performs, it's news for music lovers. But this time, presented by Anamika Kala Sangam and Badal Chowdhury, he performed with Samta Prasad on the tabla. They have not combined for a long time and the programme, some ten days ago, was charged with electricity. However, while Ravi Shankar soared as usual, it was some disappointment for the audience to watch the famous tabla player make mistakes which were certainly not usual for him.

Below: A rising exponent of Odissi is Arundhati Roy (left) and Abhijit Roy (right) is getting into the limelight with equal promise in Kathak. Both graduated in dance from Rabindra Bharati University and recently gave evidence of their mettle in a recital presented by the Indian Council of Cultural Relations. Arundhati, apart from her interest in dance, is a familiar face on the TV screen, being one of Doordarshan Kendra's presentation announcers.



LIMELIGHT / Bula Chowdhury

POOLING ALL HER RESOURCES

Swimming against the tide and still coming out the winner



NILALI Bhattacharya

Causing ripples in a competitive world

IF there is one national champion known to consistently squint and duck for cover everytime the spotlight has been turned on her, it is 13-year-old Bula Chowdhury. Small wonder why, when called on her at her Hind Motor residence for this interview, it took a lot of persuasion by her mother before she agreed to join us in the talk about her and her record breaking feats in swimming pools around the country. Her involvement in the conversation seldom went beyond monosyllabic replies to most of our questions; more often than not she would smile shyly, draw rimless circles on the floor with her big toe and give the impression that she would rather have watched television.

Bula first made a big splash as a nine-year-old in the 1979 National Age Group Aquatic Championship (NAGAC) held in Bombay. She finished first in five of the events in her age group. The following year, in Trivandrum, she not only won seven gold medals but also sank the national mark in one event and equalled it in another. The NAGAC has been a personal favourite of Bula and in the meet held in New Delhi earlier this month, she set the Talkatora swimming pool ablaze

with five new national marks in her group.

Born in 1970 of a typically middle class Bengali family, Bula is the third child of Mr Ajit Kumar Chowdhury and Mrs Bakul Chowdhury. Her paternal grandfather hailed from a nondescript Chittagong village. He father spent 17 years in Burma, nurturing his small business unit, before moving home and hearth to Hind Motor in 1966.

Bula took to water like the proverbial duck. Says her father with unconcealed pride: "Ours has been a family of good swimmers. But Bula, even as a tiny two-year-old, showed signs of being out of the ordinary. When she was five years old she joined the Chatra Swimming Club in Serampur. This is when she caught the attention of Mr Pashupati Kundu. To this day he continues to be her friend, guide and philosopher in matters swimming."

Bula's first taste of competitive swimming came during her first year with Chatra SC. This was over the stretch from Bhadreswar to Serampur. Barely seven years old, she was selected to don Bengal colours in the NAGAC meet in 1977. It was the 50 metres backstroke that had won her her spurs but unfortunately, due to extraneous factors,

the Bengal team was not sent for the meet that year.

The following year Bula realised her dream of turning out for Bengal. She made her debut in the NAGAC meet in Madras. She participated in no less than four events: the 50 metres backstroke, the 100 metres freestyle, the 200 metres freestyle and the 200 metres individual medley. She did not finish among the first three of any of the four events. But, as Bula herself recalls, she was not disappointed. Then came the Bombay NAGAC meet and the first of her history-making performances.

From age group and national school games competitions it was one big jump for Bula when she was, not unexpectedly, selected for the trials to select the Indian team for the IX Asian Games. Pitted against seniors, she did not fare too badly. Her efforts of 1 minute 08.7 seconds in the 100 metres butterfly and 2:29.7 in the 200 metres butterfly succeeded in posting new national marks.

One thing which Bula considers very significant is her meeting the well known East German coach, Bernard Johnke. As the coach of the Indian swimming contingent for the Asian campaign, Johnke visited Calcutta in 1981. Says coach Pashupati Kundu: "I had heard that Johnke was staying in Fort William. I wanted to show him what Bula was capable of, especially with the butterfly stroke. We arranged for a demonstration and Johnke was visibly impressed by Bula's natural style in the butterfly."

Johnke went back to Patiala and in February 1982 Bula received summons to report at the Patiala camp. For the first time this slip of a girl was exposed to the continental school of aquatic training.

What was the training like? For a change, Bula becomes eloquent when asked this question. "It was all very new to me. Earlier, I would manage to practise only about 3,000 to 4,000 metres daily. But by the end of his training I was doing anything between 7,000 and 18,000 metres every day. Where I was once doing four laps of practice, I was able to do

40. My stamina improved incredibly as did my timings."

Another setback for Bula came immediately after the Asiad trial camp when she was selected for the Brisbane Commonwealth Games but could not make it there. She had an attack of viral fever and was admitted to the All India Institute of Medical Sciences (AIIMS). There she had a taste of official apathy and mismanagement. Coming out of the hospital, she found that she did not know what to do next. There were no instructions from the Swimming Federation of India (SFI) for further coaching at Patiala. So she decided to return home.

Another controversy about her passage to Brisbane had emerged prior to the team's departure for the Games. The question on whether the government should bear her passage to Brisbane or her family had been a matter of dispute. Ultimately her father made arrangements for a sum of Rs 7,000 out of which the secretary of the state association had also lent substantial help. However, as she could not make it to Brisbane the money was refunded.

The preparations for the Asiad in Delhi last year, though a blessing for Bula personally, were not without its disappointing and frustrating moments. She was down with chicken pox within days of reaching Patiala for the preparatory camp. After being laid low for 21 days, coach Johnke asked her to undergo a medical examination. The following day she was ordered back to the pool by Johnke who immediately put her through a 10,000 metres workload. Other coaches and swimming officials raised their eyebrows when they learnt about this. But Mr Pashupati Kundu allayed their fears by telling the Doubting Thomases that Johnke was right in what he was doing to Bula. (Bula not only recovered in time for the trials but also achieved the qualifying standards to represent India in the Asiad.)

Her sensational performance at the Asiad trials notwithstanding, there was never really a chance of her winning anything at the Asian Games. After observing the performances of all the potential competitors at the camp Johnke said that none of them were likely to bag a medal at the Asiad. The training would, however, advance their standards by at least 10 years. His comments proved to be true.

Of course there were many other factors that played a part, specially

in Bula's case. The main drawback was the very short time at the coaching camp. She got an effective training time of seven months only. The camp started in February and at the end of the month the inmates were released for a couple of weeks, even though Johnke was against this break since it meant a rescheduling of the training programme and beginning it all over again. Then came the National Age Group Aquatic Championship at Kanpur from 23 to 28 June. After that Johnke wanted that should go back straight to the camp from Kanpur. Here again the officials intervened and they were given a break for 10 days.

All the breaks went against her achieving the expected results. And of course her illness has sapped her of much of her strength. In any case, in her opinion, more longterm coaching camps with scientific training programme would be necessary before any noticeable result in international competition could be achieved.

And this brings us to the crucial question—what is wrong with Indian swimming? As Bula sees it, the problems are many but all of them can be solved if tackled properly. The primary difficulty is, of course, with the coaching. Previous to the coming of Johnke as the coach, scientific training and practice was conspicuously absent in the Indian swimming arena. No coach from Bengal nor the NIS coaches were as well acquainted with modern training methods.

And of course neither the government nor the Swimming Federation

of India has a longtime programme of locating talent and then training it properly. In the last Asiad, the supremacy of Japan was rudely shocked by South Korea and China. Both these countries follow the policy of "catching them young" and training them scientifically. All their needs including education are looked after by the government. The result is there for the world to see.

The next problem is the availability of a swimming pool. A proper swimming pool should have a minimum length of 50m and width of 20m with at least 8 lanes each of 2.5 m wide. The depth of the pool should be at least 1.8 m. At the end of each lane there should be automatic electronic timing pairs. The water of the pool, chlorinated and completely clear and transparent, should be kept at a minimum temperature of 77° F. There are very few swimming pools in the country answering to these international specifications. Calcutta has no such pool. What is worse it has no public swimming pool. Those at the Fort William and at the Amlerson Club are restricted to a particular category of members only. The renowned swimming clubs of Calcutta, viz. the National Swimming Club, the Central Swimming Club, the Hatkhola Club and the Bowbazar Bayam Samity have no swimming pools. They use the tanks at Azad Hind Bagh, Deshbandhu Park and the College Square which are obviously used for other purposes also.

The only public swimming pool at Beliaghata in Calcutta is on the verge of ruin. After a bitter struggle

BULA'S BEST

Bula's timing at the Asian Games trial at the Delhi National Stadium (12 to 17 September 1982)

This was the first time Bula had participated in the Open Meet.

200 metres butterfly	1st	2: 29.7 secs (national record)
100 metres butterfly	1st	1: 08.7 secs (national record)
100 metres backstroke	2nd (1st Persis Madani)	1: 17.7 secs
800 metres freestyle	2nd (1st Anita Sood)	10: 30.2 secs
200 metres freestyle	2nd (1st Anita Sood)	2: 22.2 secs
100 metres freestyle	2nd (1st Anita Sood)	1: 04.6 secs
400 metres freestyle	2nd (1st Anita Sood)	5: 03.5 secs
200 metres individual medley	3rd (1st Persis Madani)	2: 46.3 secs

for its custody among the government of West Bengal, the Calcutta Improvement Trust, and various other sports bodies in the city, the pool has now been rendered thoroughly unusable. The swimming pools belonging to big hotels and the private clubs are beyond the reach of an average person.

Bula used to do most of her practising in the Hooghly. This created problems for her. When she later went to a closed swimming pool, she had difficulty in her timing and rhythm. Moreover, the first time she swam in a proper swimming pool she could not keep her eyes open in its chlorinated water. The swimming pools at the Delhi Asiad were like heaven for her. After that it's been back to square one for her. Says Bula: "I cannot get any swimming pool to practise in. I have to practise in the Hooghly. The muddy water prevents the coach from detecting flaws and errors in my method and style."

"And lastly, there is the question of physical fitness. In this we are far behind foreign competitors. Living conditions and diet have much to do with it. The average Indian is handicapped here. When at home it is difficult to keep to the required diet chart. An average of Rs 26 per head per day was spent in the training camp on food only. How many average Indians can afford to spend that much?"

Bula is all praise for her contemporaries. She holds a very high opinion of Anita Sood, Persis Madan, Geeta Anand, Geisele Barochia, Kavita Sood (all Maharashtra) and Mina Thapa from her state.

Says Bula: "In order to better her own timings Anita had persuaded me to compete in the 800 metres freestyle at the Asian trial games. At the NAGAC at Fort William in 1981, Anita had lamented that she could not find a suitable competitor and she was having to compete with the clock. Imagine my joy when she said that she had found a true competitor in Bula."

Her joy also knew no bounds when she beat Persis in the 100 and 200 metres butterfly at the Asian trial games. "But remember one thing about Persis; she usually concentrates on the backstroke. I am waiting for the day when I will be able to compete with Geeta Anand, the best in the breaststroke," Bula says.

An early riser, Bula follows a fairly rigorous practice schedule. On



The future is bright

some days her mother takes her to her club at Serampur where she practises in the Hooghly. On the other days her coach comes over to her place at around 8.30 in the morning to supervise her practise at a nearby pond for almost three to four hours. Johnke had given a practice chart to her coach and she follows it strictly. Obviously she misses her classes for the day.

After lunch she takes some rest. Again at 3.30 or 4 in the afternoon she dives into the pond for another three hours. After seven hours in the pool she has hardly any energy for her studies. Once in every 15 days she gives herself a complete day's rest.

A student of Rajmohan Pal Balika Vidyalaya, Bula is now in class IX. Her Madhyamik examinations are due in 1985. How is she going to cope with the exams considering her tight practice schedule? In all probability, she won't. She is quite sure: "No, I won't be able to sit for the examinations. I do not feel I will be successful." Bula is likely to miss many more classes due to the forthcoming national senior meet and the Asian Age Group Championship in Hong Kong. Bula feels the fate of her studies has more or less been decided already, even though her father is keen that she should study. Had there been the facility of a

training camp where both practice and studies could have gone on simultaneously she would not have to neglect her studies.

Bula seems to have been hardly affected by her laurels. There is virtually no pride in her. Whenever she is at home she is just the same with her local friends to whom the metropolises and the Asiad are still a wonder. However Bula's parents recall that she was truly happy when the Ladies Study Group adjudged her the best sportswoman for 1982-83 and presented her a cash award of Rs 11,000.

How will Bula fare in the adult age group? If some of the opinions of specialists are my guide, then she should have a bright future. Says Bernard Johnke: "Had Bula been a resident of a western country, I could unhesitatingly have guaranteed that she would bag at least one Olympic medal."

Mr Dilip Mitra, honorary secretary of the Swimming Federation of India and the National Swimming Club, agrees that Bula has the potential to be a great swimmer. But she needs more rigorous conditioning and practice. Unlike Maharashtra's Anita Sood she has not been able to keep up her Asiad trial timings. Says he: "Bula should concentrate on freestyle and butterfly only. And she has to stop practising in the river. She may have developed strong muscles by swimming in cross currents but swimming is now more of a fine art and to develop this art fully one needs the still waters of a pool. She should come over to Calcutta to practise in tanks. Also, during the off-season, she needs to devote considerable time to weight exercises."

Bula has, not unexpectedly for a girl of 13, other more exciting things on her mind. Her one source of recreation is watching television. When our conversation ended she immediately jumped up to put the TV on. It was time for Chitrahar. But she was in for a disappointment; all she could get was one song before the programme finished.

We tried to console her by pointing out that the next day was Thursday and she could see Chitramala then. Bula was, however, beyond consolation. "Don't you know," she shot back, "about the inter-club competition starting tomorrow at the Dhakuria lakes? As a competitor where do I have the time for Chitramala?"

Sumit Mukherjee

LIMELIGHT / Dibyendu Barua

MAKING THE RIGHT MOVES

A king among the pawns, and still in his teens

WHEN Bobby Fischer of the United States was locked in a chess battle with Boris Spassky of the Soviet Union in 1972, Dibyendu Barua was not even six years old. He knew the moves and learnt them early from his father Binoy who used to play an occasional game with a friend of his.

Dibyendu learnt not only the moves of the game, but was also able to judge the positions and suggest better moves, and once showed a move better than the one his father was about to make. This of course surprised Binoy and his friend, who did not even know that Dibyendu had learnt the game. Thereafter Dibyendu started playing regularly with his father, sometimes losing, sometimes winning. Within a short time he picked up the game so thoroughly that his father would have no chance of winning. About this time, in November 1972, there was an open-to-all chess tournament at the Writers Buildings, Calcutta, and Binoy entered his son's name in the tournament. There was quite a sensation that such a boy was competing with the grownups, and his photograph was published in the mainline dailies of the city. There was a somewhat mock-serious editorial in one of them encouraging the young players taking part in the tournament. Dibyendu's performance was disastrous and the event was soon forgotten. This however did not discourage the boy or his father. Dibyendu stuck to the game as if nothing of consequence had happened, and his father continued to encourage him.

Today, after more than 10 years, Dibyendu is a celebrity. He started his chess career seriously in 1975 when he participated in the 5th national junior championship where he secured the seventh position; in 1977 he went to Kottayam to participate in the 6th national junior championship. He fared none too well securing the twelfth place, but in 1978 he showed an overall improvement, winning the first place in the state junior championship in January and also topping the state

senior championship competition. In the same year in the All India Open-to-All tournament he was placed seventh and in May in the National 'B' played at Polachi he got the tenth place. In 1979 he competed in six tournaments, in the National 'A' (Trichur), obtaining the sixteenth position. He got the second place in the National Junior (Nagpur), the fourteenth in the International Alekhine Memorial Trophy (Calcutta), the fifteenth in the National 'B' (Hyderabad), the third in the World Minor Tournament (Mexico), and again the third in the Asian Junior (Shivkashi).



A match for all of them

In 1980 his results were more impressive. He competed in as many as seven events that year, securing the top positions in the National Sub-Junior (Udaypur) and in the National Junior (Jaipur), seventh in the National 'B' (Delhi), fifth in the World Sub-Junior (France), sixth in the World Junior (West Germany) again first in the National Sub-Junior (Pondicherry), and third in the National Junior (Tamil Nadu).

In 1981 he showed promising results at the National 'A' (Delhi), and stood sixth in the Rated Chess Tournament (Bangalore), third in the World Sub-Junior (Argentina), first in the Lloyd's Bank Junior Master Trophy, seventh in the National Sub-Junior (Karnataka). In 1982 he again won the All-India Kodmons Open Tournament (Calicut) and the National 'B' (Agartala), showed ample promise in the Lloyd's bank (London), stood fourth in the Bhilwara Grandmasters' Tournament.

Incidentally, Dibyendu got his International Master title this year when he obtained his third and final international norm in the Bhilwara tournament.

In 1983, so far he has competed in four important tournaments and has stood second in the National Junior (Delhi), first in the National 'A' (Agartala), was joint winner at New York Open Tournament, and won the Buffalo Open Championship. His latest achievement was in the USSR, where he was invited to compete in a tournament of sixteen players of class which included nine Russians and seven players from Hungary, Austria, Yugoslavia, Bulgaria, Austria, Czechoslovakia and India. There were as many as seven Grandmasters, five International Masters, and four seasoned competitors.

From his track records it is by now clear that he has progressed phenomenally. Already in his rather short career he has met as many as eighteen Grandmasters, losing to only eight. He won against four and drew the game with six. His most

sensational win was against Victor Korchnoi in London in August 1982. At one time, in a difficult position Korchnoi had a chance to draw, but he did not play the line, instead tried to win, thinking perhaps he could count on the inexperience of a comparatively young player. As proved later Korchnoi's calculation was wrong. When he resigned the game, Korchnoi just walked out without shaking hands with Dibyendu.

Dibyendu encountered his first Grandmaster when he was only nine in Yuri Averbach, the celebrated Russian player, theoretician and end-game specialist. Averbach played 30 in a simultaneous demonstration on the Calcutta University institute Hall, defeated most of them showing his wonderful faculty as a chess player as well as his leg power. He was continually on his feet walking almost all the time from four in the afternoon to about 10.30 in the night. Dibyendu lost the game but it was his first taste of a Grandmaster, and the experience helped him to gain a maturity.

In 1979 another Grandmaster from the Soviet Union came to Calcutta and participated in the International Alekhine Memorial Trophy. In that tournament Dibyendu drew with Gipslis earning a lot of accolades from the Grandmaster. It is not an easy task to draw with a Grandmaster. This gave Dibyendu a boost. In the Lloyd's Bank Tournament in 1981 Dibyendu played against three Grandmasters, drew with Tony Miles and former World Champion Smyslov. Dibyendu had White pieces, incidentally, Smyslov is now 62, and he is still in the running for the next world championship scheduled to be held in 1984 if all goes well.

Dibyendu's next victory was against Korchnoi. Again, Korchnoi was not a spent force as some might have believed when he lost twice in the world championship events against Karpov. He has shown his ability to recover, and he is also in the running, and may challenge Karpov next year. In the Bhilwara tournament Dibyendu drew with two Grandmasters, Dorfman and Tamanov, and won a gruelling 67-move game against Kupreichik in 1982. In Russia this year he met some more Grandmasters and drew with Dolmatoff, lost to four, and won against two, Raskavsky and Csom.

How long Dibyendu would take to

become a Grandmaster, is a question frequently being asked by persons who perhaps think it is a kind of college examination, and one has to obtain, say, 80 per cent to be number one. For one thing, chess does not resemble any examination. Chess playing at its greatest height is as difficult, if not more, as conquering the Everest. To be an IM one has to compete in FIDE recognised tournaments and obtain norms. Usually obtaining three norms played within a certain period gives one the IM title. There are at the moment about a thousand IMs in the world. We have only six IMs. (Arson, Ravisekhar, Ravikumar, Parameswaran, Dibyendu and Thipsay), and not a single Grandmaster. The only unofficial Grandmaster we ever had was Sultan Khan (1905-1960). To become a Grandmaster then again one has to obtain Grandmaster norms—maybe doing very well in three strong FIDE recognised tournaments would do the trick, but those tournaments are not many to go round. In India the chances of having many strong Grandmasters tournaments could not be many. One has then to go out of India to get the title. And that is not the only constraint. Modern chess is such a proposition that one has to be a specialist in all the phases of the game. The competition is fierce, and only persons with vast practical and theoretical knowledge of the game, together with strong physiques and sound nervous system should try to be a Grandmaster.

There are now about two hundred active Grandmasters in the world,

and they are mainly in Europe and Russia. In Asia there are only three Grandmasters. The reason for the small number of IMs and GMs in Asia is manifold. The game is not popular amongst the general public, it is not encouraged at the school level as many people think it would spoil the children and ruin their academic career. People also thought, probably rightly, particularly before the Fischer-Spassky match in 1972, that chess as a career was a gloomy one and should be limited to the older people as a pastime. Even now there is tremendous family opposition to the game. It is also a fact that more than ninety per cent of the top players learnt the game when they were very young—before they were eleven. That means, generally, a child must learn the moves, and practise the game fairly regularly and take keen interest in it before he is fourteen or so. Chess prodigies are not many, but they became chess prodigies because chess playing ran in the family. Fischer's case was a bit different. The lonely child needed something to keep him occupied, so his elder sister bought a chess set thinking it would be an ideal thing. He learnt the moves from the instructions leaflet supplied with the set, unlike Casablanca, Keres, Karpov and many others who learnt the moves from their family members. And only when thousands of young persons start playing chess seriously can, statistically speaking, some of them turn out to be the best players. Until then we will have to be satisfied with a gifted individual here,



Playing the game with father and sister



Rajesh Das

How long before he becomes a Grandmaster?

and another there.

Many think that the only person who has some chance of becoming a Grandmaster in this country is Dibyendu. The hope is not unreasonable though Dibyendu has his limitations. In a letter dated 17 June the president of London Chess Association, Stewart Remben, wrote to Dibyendu's father, "It may be theoretically possible to obtain a GM norm at the British Championship, but it is extremely unlikely. At the Lloyds Bank Masters also it would be very difficult. The possibility of the Beedien norm depends on the people who will play. Even if Dibyendu manages to achieve the GM norms it is essential that he learn to control his handling of the clock better. In particular when he runs short of time, he becomes confused as to the number of moves he must make; it is desirable that he learn to keep a check or to refer to a hand count."

I asked Dibyendu, who is generally calm and collected, the reason for this confusion. He replied, "I take more time in the opening." Dibyendu is weak in the opening and he knows it. Until recently he didn't study the theories of chess, first because I did not have the time, and secondly because he did not have the books. What does he do with his time? He has to go to his school whenever he is in town. Next year he will appear for the higher secondary examination, and after

that he intends to study engineering. He is good at studies, always securing more than 60 per cent marks.

Dibyendu has a happy disposition and with his parents, Binay and Nilima, elder brother Debashis, and younger sisters, Deepika and Devika, he looks even happier.

When will Dibyendu become a Grandmaster is a natural question, but not an easy one to answer. He has many plus points. He has a dogged determination. He is frail but has the stamina to withstand superior forces. The best Indian player at the moment, he has just touched 2475 on the FIDE rating, which is the rating barometer of the chess players, a rating always subject to change. Karpov was 2775 and Fischer 2780 a few years back. Most of the GMs are over 2450. Ravisekhar is now 2400, Thipsay is 2430, Ravi Kumar is 2395, Parameswaran is 390. They are, as I have mentioned before, IMs. Aaron's rating used to be 2295 a few years ago. So Dibyendu tops the rating. Very recently Taimanov said about him, "He is quite good in his play and his standard is quite high, but he needs more experience. His play is more tactical than positional. He appreciates combinations quickly and uses them, but, in higher tournaments, positional play counts for a lot of success." In the same interview Dorfman said, "I think Barua is playing a bright game, but Ravisekhar is playing a more consistent and steady

game throughout."

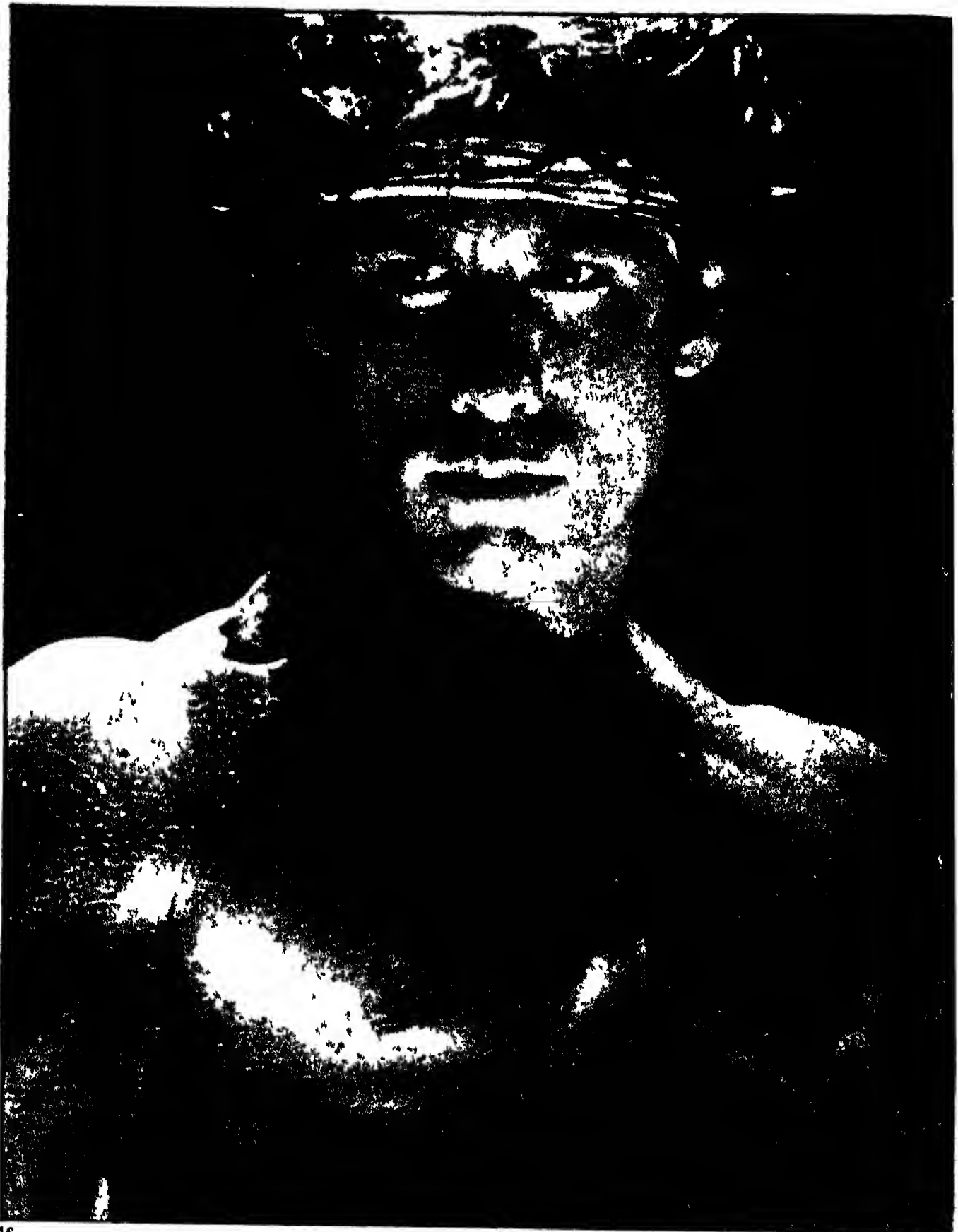
Dorfman and others thought Ravisekhar and Dibyendu should play each other so that both can learn from the exercise.

The tragedy is that Dibyendu does not have stronger players to play with and improve his skill barring Ravisekhar, who lives in a distant city. It would have improved Dibyendu's ability if he could go to Russia or America and stay there for at least a year, learning and practising. This should be done without delay. "Time is running out" said one of the wellwishers from America, who thinks he is now in the most formative stage. Of course he is having some playing the Grandmasters and International Masters, but what he needs at the moment is regular training. This along can wipe out some of his weaknesses. Otherwise in the difficult competitive world of chess he would certainly fail somewhere as so many prodigies do.

Who can help Dibyendu right now? The State Chess Association certainly could, but they do not have sufficient resources or will. The next is the state government, whom Dibyendu's father is reluctant to approach because he has to go to it for airfares and daily allowances needed during Dibyendu's stays abroad. Whenever Dibyendu is invited to a foreign country it becomes his father's headache to find the money to cover the expenses. This is a national shame. India's Federation of Chess also seems to be in poverty, as its latest letter to Dibyendu's father reveals. In it Nasrudin Ghalib writes: "The cost of the Certificate (IM) was Rs 855, the amount collected from Ravisekhar but the dollar has gone up, so you may send Rs 900 through a DD in favour of All India Chess Federation payable at Hyderabad."

Probably the Federation could not alter the rules for Dibyendu but he will now have to send it from his own pocket. The constant worry for money is another impediment for the young player. In an interview in the United States, where he was asked about his chances of becoming the world champion one day, Dibyendu had said, "I am never sure of anything." That of course was his modesty; but it could also be a true comment if we take into consideration the tremendous odds he is forced to face.

Himanish Goswami





Facing page:

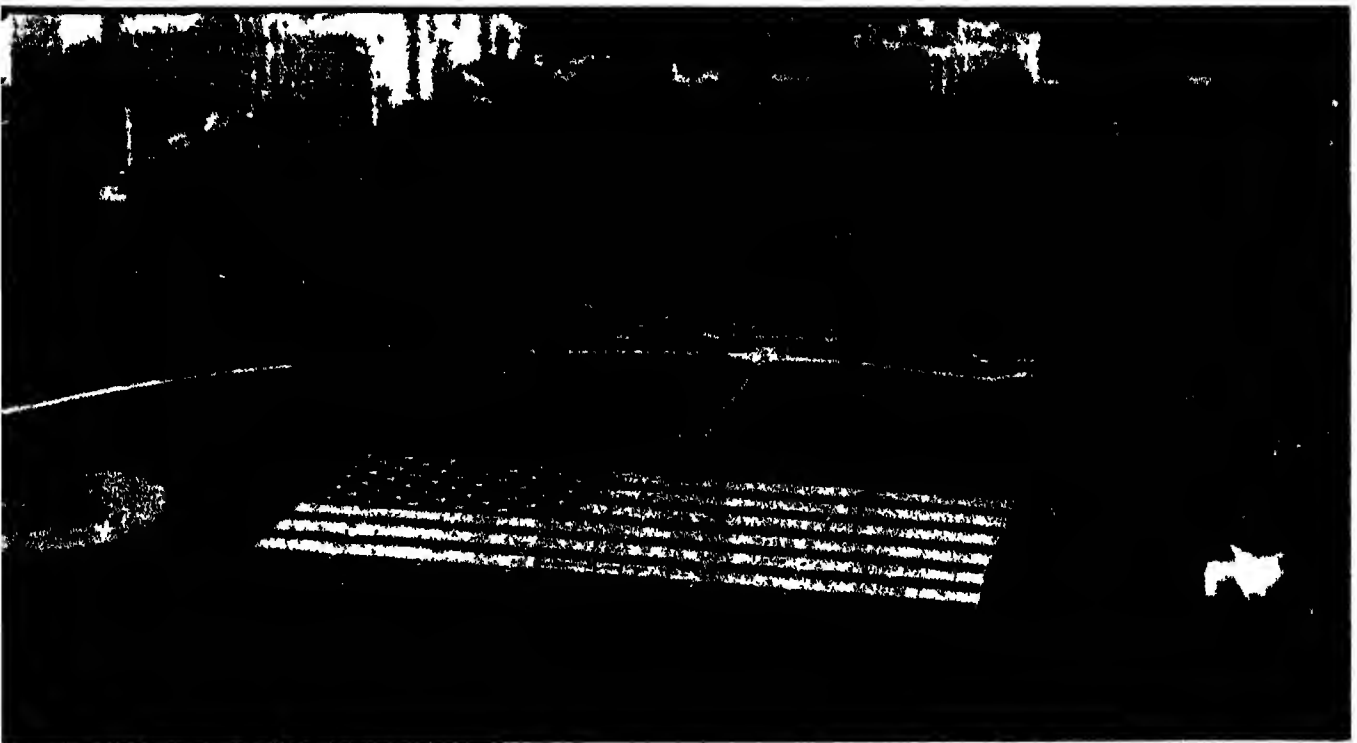
John Travolta, synonymous with disco, prepared for his role in the new film, *Staying Alive*, by doing some body building. He plays a dancer who conquers Broadway on the opening night of a new musical with his explosive interpretation of a man tempted by the forces of evil. The film is directed by Sylvester Stallone.

Left:

The pretty little American student, Samantha Smith (11), visited the USSR at the invitation of Soviet President Yuri Andropov. Here, she is seen being conducted round one of the historic buildings in Moscow.

Below:

On Flag Day, a huge 2-acre American flag was displayed on the Ellipse, at the base of the Washington Monument just south of the White House.



7 DAYS

S	M	T	W	T	F	S
31	1	2	3	4	5	6

The information given below is accurate at the time of going to press.

HINDI FILMS

REGULAR SHOWS

Angoor: Metro (Chowringhee Road, 233541)—11.45

Another remake of Sansar's *A Comedy of Errors* directed by Gulzar. It was said to be a contemporary spin-off, but the story of mistaken identities of two long lost brothers still manages to retain much of its original charm.

Avtar: Majestic (A Kidwai Road, 242966), Basu (5 P, Muckjee Road, 478018), Bida (Bidhan Sarani, 552200), Purnasree (Raja Raj Mohan Street, 551731)—all 4 shows. Hozy (Chowringhee Road, 233541)—5, 6, 9

A well-appointed, stylish comedy about a jobless servant boy who has to put together a fake fiancée to please Avtar, succeeds admirably.

Chhaya: Starts with the *Avtar* plot, but a noble but pompous doctor then goes on to tell you the story.

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Bemisal: Hozy (Chowringhee Road, 233541)—12 noon, 3, 6, 9; 5 P, Muckjee Road, 478018—2.30, 5.30, 8.30



Rajkiran and Deepika in "Sun Meri Laila"

A remake of the Bengali film, *Sun Meri Laila* which Rajkiran Kumar in the lead; in fact, this one is dedicated to the late superstar.

The story of friendship between two young men—Vinod Mehra and Amitabh Bachchan Mehra is the saccharine-layered son of a golden hearted judge who adopts the wayward son (Bachchan) of an impoverished school teacher. The two have more than just this in common, they both become doctors and also fall in love with the same girl (Bachchan). The rest is the usual melodrama of sacrifice—Amitabh gets Vinod marry Eashree, sends him abroad and becomes a partner in his nursing home from illegal abortions. Several coincidences later, Vinod is hauled off to murder Amitabh again comes to his rescue and takes the seven-year rap.

Hrishikesh Mukherjee directs with assurance.

Himmatwala: Hind (Ganesh Chandra Avenue, 274259)—4 shows, Uttara (Bidhan Sarani, 552200)—noon

The way to your rival's daughter's heart is through

courage. So Jeetendra tries this ploy to win over Amjad Khan's daughter Sridevi. This film is plugged as the storming-in of Sridevi but actually it is a comeback film after the box office failure of her *Solva Sawar*.

Jaani Dost: Opera (Lenin Sarani)—4 shows.

A film from the South with all the patent monstrosities Dharmendra plays a truck driver who sacrifices everything for an orphan friend from childhood Jeetendra, the orphan friend, is a police officer now and works as a spy in a criminal organisation, Paiveen Babi plays his long lost sister and is also the debt Jeetendra pays to friend Dharmendra. The leader of the gang for which Jeetendra pretends to work is the killer (Amjad Khan) of his father years ago. Sridevi, Jeetendra's lover, is also one of Amjad Khan's victims and she plays a karate champ.

Innumerable songs, dances—and yes—the much talked about sex siren, Silk Smitha, provide the rest of the titillation.

Nikaah: Paradise (Bentlnck Street, 235422)—12, 3, 6, 9;

Talkie Show House (Sibdas Bhaduri Street, 552270)—noon

B R Chopra directs with aplomb

Painter Babu: Metro (Chowringhee Road, 233541)—2, 3, 5.30, 8.30

A more or less Manoj Kumar film—a little less than more than his usual adventures in the making of a film. Brother Rajeev Goswami is the new star this time, and cast opposite new stars Meenakshi and Neelima.

A young painter is passionately loved by three young women, the second is a working class girl and the third, a classmate, but a spoilt daughter of a godfather. The third is also the catalyst for all the action in the film. The first is forced into marriage to a sidey, the second gets abducted and beaten up. The rest of the film doesn't have a story it has songs.

Raja Jani: Regal (S.N. Banerjee Road)—12, 3, 6, 9.

An old hit starring Dharmendra, Hema Malini, Premnath, Chopra and others

Souten: New Cinema (Lenin Sarani, 270147), Grace (M.G.

Road; 478141)—4 shows.
Gem (Acharya J. C. Bose
 Road; 249828)—3 shows.

Some exquisite shots in Mauritius are the highlight of the film apart from plenty of glamour, emotions and wardrobe.

The film centres around a smalltime boat owner (Rajesh Khanna) who falls in love and marries the daughter (Tina Munim) of a wealthy banker (Pran) who has a nasty second wife (Shashikala) and brother-in-law (Prem Chopra). He also gets involved in some marital clashes and an extra-marital (all right, platonic) affair with his Harijan accountant's (Dr Shriram Lagoo) daughter (Padmini Kolhapure).

Khanna becomes a shipping tycoon, but misunderstandings, villainy, songs and dances lead to an explosive situation. The film ends with a supreme sacrifice by Kolhapure and all's well because the barren wife offers flowers on the other woman's *arthi* and accepts the widowed (now dead) other woman's child as her own.

Sun Merl Lalla: Lotus (S.N. Banerjee Road; 242664)—4 shows; **Sree** (Bidhan Sarani; 551515) and **Ujjala** (Russa Road; 478666)—noon.

The film, directed by Chand Behal and music by Raam Laxman, stars Rajkiran and Deepika.

FOREIGN FILMS

REGULAR SHOWS

Born Free: Minerva (Chowringhee Place; 241052)—12, 3, 6, 8.30.

Virginia McKenna and Bill Travers star in this ever popular film.

Bronco Billy: New Empire (Humayun Place; 231403)—12, 3, 6, 8.30.

Written by Dennis Hacken, the film stars Clint Eastwood and Sondra Locke. Direction: Clint Eastwood.

Duck You Sucker (A): Tiger (Chowringhee Road; 235977)—11.45, 2.45, 5.45, 8.15.

This is not a slapstick romp (as the title may suggest), but a ponderous melodrama about the Mexican revolution.

Rod Steiger is an honest peasant bandit who lives modestly off the pickings of highway robbery. James Coburn, with an enviable arsenal of explosives on him, arrives in Steiger's life astride a motorcycle. He is an erstwhile IRA terrorist on the run from Irish law. Steiger joins forces with him in the hope of realising a



Clint Eastwood and Sondra Locke in 'Bronco Billy'

lifelong ambition to rob a bank. The rest is action.

Going Steady(A): Jyoti (Lenin Sarani; 241132)—12, 3, 6, 8.30.

A touch of European flavour to teenage romance, the film, directed by Boaz Davidson, stars Yattach Katzur, Jonathan Segal, Zachy Noy, Yvonne Michaels, Daphana Armoni and Rachel Steiner.

Heavy Metal (A): Globe (Lindsay Sireet; 231769)—12, 3, 5.45, 8.30.

The film, based on original art and stories by Richard Corben, Angus McKie and Dan O'Bannon, promises a step beyond science fiction. Direction: Gerald Potterton.

Modern Times: Purna (S.P. Mukherjee Road; 474567)—3, 6, 9.

Red Sun (A): Elite (S.N. Banerjee Road; 241383)—12, 3, 6, 8.30.

An old hit starring Charles Bronson, Ursulla Andrees, Toshiro Mifone and Alan Delon.

The Body (A): Lighthouse (Humayun Place; 231402)—12, 3, 6, 8.30.

This is a British documentary which "tells the facts about the human body which you and I do not know." But it tells them rather badly.

The central idea is that the human body is nothing to be ashamed of; in fact, it is something to be proud of. Various scenes and settings are used, helped by Vanessa Redgrave's commentary, to establish that fact.

On the lines of those sex education films, this one is drawn in the crowds.

BENGALI FILMS

REGULAR SHOWS

Agnisamskar: Sree (Bidhan Saranee; 551515), Purabi (M.G. Road; 350680) and Ujjala (Russa Road; 350680) and—3, 6, 8.45.

Directed by Agradoot, this old hit has Uttam Kumar, Supriya Devi and Anil Chatterjee in the leading roles. The music is by Hemanta Mukherjee.

Agradana: Uttara (Bidhan Saranee; 552200), and Indira (Indra Roy Road; 471757)—3, 6, 8.45.

The film is based on Tarashankar Bandopadhyay's story and is a severe indictment of casteism. The protagonist, an illiterate brahmin, goes through a gradual degradation and ends up eating half-cooked offerings made to the dead during *sradh*. Observations are made on the machinations of the rich and powerful to attain their own selfish ends.

Poor direction, however, mars the film. Palash Banerjee fails to make anything worthwhile out of this film studded as it is with Soumitra Chatterjee, Sandhya Roy, Sumitra Mukherjee, Anil Chatterjee, and Prasenjit.

El Chhilo Mone: Radha (Bidhan Saranee; 553045)—2.30, 5.30, 8.30.

Too many comedians spoil this broth

The alleged comedy stems from the absurd situation in which a girl in love finds herself because of a host of suitors. Additional lun is supplied by her rich eccentric grandfather obsessed with writing poetry and forcing everyone in sight to listen to his recitations.

Generally, the film is nothing to laugh about.

Kajla Didi: Darpana (Bidhan Sarani; 552040)—2.30, 5.30, 8.30, Bhabani (Russa Road; 461528)—2, 5, 8.

The film, directed by Kaushik with music by N. Bhaskar, stars Gayelree Mukherjee, Satya Banerjee, Ajitesh Banerjee, Tarun Kumar, Nandini Mallya and others.

Srinkhal (A): Rupani (Bidhan Sarani; 553413), Aruna (M.G. Road; 359561), Bharati (S.P. Mukherjee Road; 474686)—2.30, 5.30, 8.30.

Directed by Abeer Basu the film has Abhijit, Beena, Utpal Dutt, Joy Sengupta, Anup Kumar, Robi Ghosh, Chhaya Devi and Sreela Mazumdar in the leading roles. The music is by Robin Banerjee

TV

CALCUTTA

31 July
 4.00: World of Sport
 5.30: Feature film in Hindi.
 7.25: Saptahiki.
 8.45: Focus. Current Affairs.

9.15: Sham-E-Ghazal.
1 August
 6.34: Chiching Phank: Tagore's drama *Juta Abikar* and *Tabla Lahara* by Sandeep Das.
 7.00: Bijan Prasange: Scientific explanation of drought and flood.
 8.45: Chitramala: Film songs in various languages.
 9.15: *Aur Bhi Gham Hain Zamane Mein (9)*: Serial by Reoli Saran Sharma.
2 August
 6.34: Telescope: Wild Life.
 7.00: Play in Bengali: *Brajo Sangbad*.
 8.45: Maujram (1): Film.
 8.55: Ek Mulaqaat. An interview with Dr Salim Ali.
 9.20: ABC of Football (5).
3 August
 6.34: Pallikatha: Palliparicharma.
 7.00: English film serial.
 7.40: Darshaker Darbare.
 8.00: Chitrahari: Film songs in Hindi.
 8.45: The Lucy Show (17).
 9.15: In This Our Land: Handloom.
 9.35: Folk music: Punjab.
4 August
 6.34: Industrial programme: Problems of unorganised labour.
 6.50: Ghare Baire: Self employment for handicapped.
 7.40: Chitramala: Film songs in Bengali.
 8.45: Places of pilgrimage: Varanasi.
 9.15: Santoor: TV documentary.

5 August
 6.34: Jana Ajana: Programme on human digestive system.
 6.45: Adhunik: Tarun Banerjee.
 6.55: Tarunder Janye: Debate covering the role of youth in development work.
 8.10: Rabindrasangeet: Dakhinee.
 8.45: *Let Them Not Fall*: TV documentary on hardlife of the rappicker.
 9.15: National programme of Music & Dance: Prabha Aire.
6 August
 5.30: Feature film in Bengali: *Bignan-O-Bidhata*.
 Cast: Chhabl Biswas, Jahar Ganguly, Robin Mazumdar, Renuka Roy and others. Direction: Bimal Roy.
 8.45: Film: *The Tall*.
 9.15: Quiz programme in Hindi.

DHAKA

31 July
 6.50: Sports programme.
 9.00: Film: Hart To Hart.
 10.25: Probaho: Magazine programme.
 Second Channel
 7.30: Film: *Best Of The West*/ Alfred Hitchcock Presents.
1 August
 6.30: Cartoon: *Fang Face*/ Woody Woodpecker.
 7.00: Tagore's song.
 10.25: Film: *Wheels*.
2 August
 7.30: Film: *Different Strokes*.
 8.55: Drama series: *Shokal*

Sandhya.
 10.25: Film: *Traper John MD*.
 Second Channel
 6.30: Sports programme.
3 August
 6.30: Cartoon: *Battle Of The Planets*.
 9.00: Film: *Man From Atlantis*.
 Second Channel
 7.25: Film: *M*A*S*H*
4 August
 8.30: Drama of the week: *Chand Bene*.
 10.25: Film: *Yes Minister*.
 Second Channel
 6.30: Film: *Great Western Theatre*.
5 August
 6.30: Cartoon: *Littlest Hobo*/ *The Spider Man*.
 10.25: Friday night cinema: *Shane*.
 Second Channel
 6.30: Drama.
6 August
 Morning Session
 9.50: Cartoon: *Hans Christian Andersen*.
 10.45: Film: *You Asked For It*.
 11.10: Ebari Obari: Family quiz.
 12.05: Film: *The Powers Of Mathew Star*.
 12.55: Sports programme.
 Evening Session
 7.30: Film: *Bewitched*.
 8.55: Jatra: Traditional Bengali drama.
 10.25: Film: *Dallas*.
 Second Channel
 6.30: Musical show.
 NOTE: The timings given here are Dhaka timings. IST will be 30 minutes less in each case.

SPECIAL EVENTS

31 July: 10 am
 Gandharbalok Kalakendra presents the dance drama, *Krishnayan*, based on the life of Lord Krishna. The notable participants are Sadhan Guha, Polly Guha, Rekha Maitra, Dhurjati Sen and Shyamal Maharaj in dances and Haimanti Shukla, Pintu Bhattacharya. Samareesh Choudhury and Lalita Dhar Choudhury in songs. The programme is directed by Prof. Shyamal Maharaj.
 At Rabindra Sadan (Cathedral Road; 449937).
31 July: 6.30 pm
 Bohurupee presents Bertolt Brecht's *Galileo* with Amar Ganguly, Tarapada Mukherjee, Soumitra Basu, Sumita Chatterjee, Namita Majumdar and Avereer Dutta in the leading roles.
 At Academy of Fine Arts (Cathedral Road; 444205).
1 August: 5.30 pm
 Sur Sourabh felicitates Angurbala Devi through a programme of *Brindagan* and a dance drama *Alibaba*.
 At Sisir Manch (Acharya J.C. Bose Road; 441451).
4, 5 & 6 August: 7 pm
 Joseph Heller's *We Bombed In New Haven*, adapted as the sequel to *Catch 22*, will be staged by Shobiz.
 The cast includes Vinay Sharma, Kabir Dudeja, Abhijit Sinha Roy, Sudeshna Roy, Siddharta Gautam, Lalit Vachani and Anil Pathak.
 At Gyan Manch (Pretona Street).
5 August: 6.30 pm
 Kathak presents a programme of readings from Tagore's *Shesher Kabita* by Soumitra Chatterjee, Lily Chakraborty, Nilma Das, Bikash Roy, Partha Ghosh, Gouri Ghosh, Pranati Mitra Mustafi, Jagannath Bose, Urmimala Bose, Dhiman Chakraborty and Sonali Sen. The programme is directed by Bikash Roy.
 At Rabindra Sadan (Cathedral Road; 449937).
5 August: 7 pm
 Theatron presents *Medea*, a play by Euripides.
 The cast includes Arundhati Banerjee, Ranjan Sarkar, Abhijit Sen, Bijoy Chakraborty and Babu Dutta Roy. Direction: Sati Banerjee.
 At Academy of Fine Arts (Cathedral Road; 444205).
6 August: 6.30 pm
 PLI presents its popular play *Ebar Rajar Pala*, directed by Utpal Dutta.
 At Academy of Fine Arts (Cathedral Road; 444205).



Mitu Ghosh and Beena in 'Sringhal'

THEATRE

BENGALI

31 July: 3 and 6.30 pm
4 and 6 August: 6.30 pm
Aghatan: Rangana (153/2A, Acharya Pralulla Chandra Road: 556846).

Bibor: Rungmahal (76 1B Bidhan Sarani: 551619).

Subhendu Chatterjee and Subrata Chatterjee along with Santosh Dutta form the leading part of the cast in this play directed by Samar Mukherjee from Samresh Basu's story.

TRAVEL

PLANES

Calcutta—Bangkok—Hong Kong—Tokyo: Calcutta departure, AI316 (2*) at 2205 hours; Calcutta arrival AI307 (3) at 0200.

Calcutta—Bangkok: Calcutta departures, TG312 (1, 3, 6) at 1345; Calcutta arrivals, TG311 (1, 3, 6) at 0900.

Calcutta—Karachi—Copenhagen: Calcutta departure SK976 (4, 7) at 0800, Calcutta arrival SK975 (4, 7) at 0630.

Calcutta—London—New

York: Calcutta departure, AI103 (2) at 0030.

Calcutta—London: Calcutta departure, BA144 (2, 5) at 2145, Calcutta arrival BA145 (1, 4) at 1350.

Calcutta—Kathmandu: Calcutta departure TG 311 (1, 3, 6): 0945; Calcutta arrival TG 312 (1, 3, 6): 1300.

Calcutta—Delhi: Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 401 (daily) at 1040, IC 264 (daily) at 2205.

Calcutta—Bombay: Departures, IC 176 (daily) at 0640, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 0850,

IC 274 (daily) at 1850

Calcutta—Madras: Departures, IC 265 (daily) at 1435, Calcutta arrivals, IC 266 (daily) at 1935.

Calcutta—Gauhati: Departures, IC 229 (daily) at 1140, IC 230 (daily) at 1425

Calcutta—Ranchi—Patna—Lucknow—Delhi: Departure, IC 410 (daily) at 0550; Calcutta arrival, IC 409 (daily) at 1045

Calcutta—Kathmandu: Departures, IC 247 (1, 3, 4, 5, 7) at 1330; Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250

Calcutta—Dacca: Departure, IC 223 (daily) at 1440; Calcutta arrival, IC 224 (daily) at 1640.

TRAINS

Departure		EASTERN RAILWAY, (HOWRAH) MAIL	Arrival	
Up	Time		Time	Dn.
1	19-20	Delhi Kalka Mail	8-15	2
5	20-00	Amritsar Mail	7-55	6
3	20-40	Bombay Mail via Allahabad	12-35	4
EXPRESS				
81	9-45	Alr-Cond. Express Tri-Wkly via Gaya Dep.—Tues. & Wed. up to New Delhi Dep.—Saturday up to Amritsar Arri.—Tuesday, Wednesday & Saturday	17-10	82
103	9-45	Alr-Cond. Express Bi-Wkly via Patna Dep.—Thursday up to New Delhi "—Sunday up to Amritsar Arri.—Monday & Friday	17-10	104
101	16-55	Rajdhani Alr-Cond. Exp. 4 days a week Dep.—Mon., Thurs., Fri. & Sunday Arri.—Tues, Wed., Sat. & Sunday	11-05	102
173	5-45	Himagiri (Jammu-Tawi) Exp Tri-Wkly Dep.—Wednesday, Saturday & Sunday Arri.—Monday, Tuesday & Friday	23-35	174
67	10-55	Bombay Janata Express Tri-Wkly Dep.—Monday, Wednesday & Friday Arri.—Tuesday, Thursday & Sunday	21-15	68
61	23-00	Dahradun Janata Express Wkly Dep.—Sunday Arri.—Sunday	8-15	62
9	21-35	Doon Express via Grand Chord	6-55	10
7	10-10	Toofan Express via Main Line	18-15	8
49	14-20	Amritsar Express	15-45	50
11	21-00	Delhi Express via Main Line	6-05	12
39	21-10	Delhi Janata Express via Main Line	5-20	40
19	22-00	Gorakhpur Express	10-50	20

Departure			Arrival	
Up	Time		Time	Dn
21	16-25	Mithila Express	6-45	22
57	6-10	Kanchenjunga Express Tri-wkly Dep.—Tuesday, Thursday & Saturday Arri.—Wednesday, Friday & Sunday	19-30	58
59	18-55	New Bongaigaon (Kamrup) Express	6-30	60
165	12-30	New Bongaigaon Janata Express	13-35	166
307	6-10	Black Diamond Express	21-20	308
309	17-15	Coalfield Express	10-25	310
305	18-20	Asansol Express	8-45	306
SOUTHEASTERN RAILWAY, HOWRAH MAIL				
3	20-00	Madras Mail	6-10	4
2	20-15	Bombay Mail via Nagpur	7-20	1
60	14-15	Gitanjali (Bombay) Exp 5 days a week Dep.—Mon., Tues., Wed., Fri. & Sat. Arri.—Monday, Tuesday, Thursday, Fri & Sat.	13-40	59
134	21-10	Ahmedabad Express 4 days a week Dep.—Tues., Thurs., Fri. & Sunday Arri.—Tues., Wed., Fri. & Sunday	4-00	133
30	12-40	Bombay Express via Nagpur	14-30	29
141	15-45	Coromandal (Madras) Express	11-00	142
37	23-10	Madras Janata Express	4-10	38
13	17-30	Tata Steel Express	10-18	14
11	6-20	Isapt Express	21-50	12
5	22-10	Jharsuguda Express	5-00	6
15	21-25	Ranchi Hatia Express	6-40	16
7	20-50	Puri Express	5-30	8
9	18-45	Puri (Jagannath) Express	8-25	10
45	10-50	East Coast (Hyderabad) Express	16-45	46

SEALDAH (MAIL, EXPRESS & PASS.)

43	19-15	Darjeeling Mail	8-45	44
53	21-00	Gaur Express	5-00	54
51	11-45	Jammu Tawi Express	15-40	52
13	20-20	Upper India Express via SBG Loop	11-55	14
303	18-20	Bhagirathi (Lalgola) Express	10-20	304

QUIZ / Neil O'Brien



V. S. Subramanian, Calcutta-29 and Ariun Guha, Calcutta-17, both tell us that Albert Einstein, like so many others, did have his last words; but why do we not know what

he said? The nurse who was attending Einstein when he died, unfortunately did not know German, the language in which he spoke his last words.

Bhaswati Chatterjee, Calcutta-60, has seen pictures of curling and would like to know something about the game.

Curling is a game similar to bowls played on a smooth ice-surface ('rink'). It is really not known whether the game originated in the Low Countries or in Scotland, although Scotland claims it as its 'ain game.' Two four-men teams alternately slide 2 flat, round stones ('granites') with handles per man at a 'circular target.' A point is scored for each stone fully or partially in the 'target,' the winner having the

most points after 10 or more 'ends' or bowling all 16 stones by both teams. Opponents' stones may be hit and knocked out of position. The game's name comes from the twist imparted to the stone, making it execute a curve. Teammates sweep the ice frantically with brooms just ahead of the sliding stones to in-

11th Question: What is a levirate marriage? (Anup Datta, Salt Lake City, Calcutta)

Ans: The custom of marrying a widow to her late husband's brother (Latin: Levire (brother-in-law)).

crease accuracy and distance. The old Scottish proverb, "What we have we hold," is not true of curling which has spread to other parts of the world, especially North America. Air Canada sponsors the world championship for the Silver Broom trophy.

Satish Murthi, Cochin-11, Javed

Haider, Calcutta-14, Prasupta Sen, Calcutta-10 and Subroto Mukherjee, Calcutta-64 have all asked about the significance of 'R' on a doctor's prescription.

Let's analyse the two parts. The letter 'R' stands for Latin *Recipe* ('take'). The decorative tail is the symbol of Jupiter (♃) under whose special protection all medicines are placed. It could be paraphrased: 'Under the protection of Jupiter, the patron of medicines, take the following drugs in the proportions set down.' Another less popular theory is that it was an ancient prayer to the Egyptian god of healing.

Finally, this year's Argus Plate, open to teams who have not won an open AQUO quiz over the last three years, will be held at the Dalhousie Institute—prelims at 5 pm on Friday, 5 August, the finals at 6 pm on Sunday, 7 August. It's the only trophy that any team can win just once. Winners since its inception in 1980: D.L. 'B', All At Sea and Cream. Brian Cecil and Kabir Sen make their debut as quizmasters on the open circuit and over 30 teams are taking part. See you all there!

QUESTIONS

1. Who or what is a penang lawyer? (Siddhartha Mukherjee, Calcutta-4)
2. What is the cup that cheers but not inebriates? (Ranjit Sengupta, Durgapur-12)
3. Who might use a Stanley Gibbons number? (Chiradeep Banerjee, Calcutta-25)
4. What is a stein? (Santanu Ghosh, Belurmath)
5. What is the word for the study of human beauty? (Md Moghees Ahmed, Patna-4)
6. Who was the first Indian to climb Mt. Everest? (Aparajita Rao, Calcutta-19)
7. What is housed in Bush House, London? (J. P. Dutta, Calcutta-45)
8. Who has the best bowling record in a cricket Test? (Laxman Dyalani, Calcutta-25)
9. From which language did the word 'bamboo' originate? (Rongon Neogi, Calcutta-25)
10. What is the Island of Pearls? (Kalim A.F. Khan, Calcutta-58)

ANSWERS

1. A kind of walking stick.
2. Tea.
- *3. A philatelist (Gibbons' Catalogue is the Standard British Catalogue for stamps).
- *4. A large mug, especially for beer.
5. Kalology.
6. Tenzing Norway.
- *7. The B.B.C.
8. Jim Laker, England vs Australia, 1956 (10-53 and 9-37; Total 19-90)
- *9. Malay.
10. Bahrain.

Solution to THE DEVIL'S PRINT

Since my written notes from earlier years have partially

disappeared, these books shall always be kept at the party

archives at my disposal. They remain my property.

Munich, 1932—Adolph Hitler.

You are right, the word used by Hitler was 'archive'; but 'archives' was used to align the last two lines.

Inner Eye

NEXT SEVEN DAYS FROM JULY 31 TO AUGUST 6

ARIES
Mar 21-Apr 20
Exercise caution in all your affairs. Avoid law suits, hasty decisions and actions. Defer changes. Pursue all correspondence carefully. Do not be disheartened if progress is slow, the cloud will pass. Your health will improve after initial indifference. Conserve your resources.

T AURUS
Apr 21-May 21
The planets are well placed in your zodiac. Your own initiative will brighten the chances of a good fortune including a pleasant surprise. You will enjoy more than average luck and happiness during the week and gain in both expected and unexpected ways. A beneficial journey is likely.

G EMINI
May 21-June 21
Your week is fraught with difficulties and sorrow. A romantic attachment which may prove unwise is likely to cause much disaster. Apart from this, you will be rewarded for your courage and initiative. Be circumspect in your conduct with the opposite sex. Your health will remain good.

C ANCER
June 22-July 22
Your week indicates sustained good luck and happiness. You will be praised by your friends and relatives. Children will contribute to your happiness. Pleasant journeys, beneficial changes in profession, fresh intellectual and artistic activities and valuable new friendships are all foreseen.

L EO
July 23-Aug 22
Your profession, social and intellectual services will expand. Much will depend on your own initiative as to the degree of success realised. Some help from secret sources is likely. Womenfolk will help you in a number of ways. Do not neglect your business. Guard against erratic decisions and actions.

V IRGO
Aug 23-Sept 22
Your week proceeds more or less on an even note. Attend closely to your business. Health of womenfolk or perhaps an elder may cause concern. Medical expenditures are shown among the family. Financial success is presaged, but do not be careless in business interviews.

L IBRA
Sept 23-Oct 22
Provided business details are given due attention, you will enjoy a fair measure of success and happiness. Secret matters are well signified as also new friendships and elderly relatives. A profound yet scintillating intellect is evidenced which will ensure good fortune. A pleasant journey is likely.

S CORPIO
Oct 23-Nov 21
You will surmount unexpected difficulties through courage, resourcefulness and by the help of friends and strangers. Avoid unnecessary risks in business, family and social activities. Children and young colleagues are well signified. Do not fear to adopt new methods in your work.

S AGITTARIUS
Nov 22-Dec 22
Concentrate on business expansion and make changes if desired. A happy and successful week is envisaged if doubtful romantic adventures are eschewed. You will be duly rewarded for your courage, initiative and business acumen. Children and womenfolk may cause some anxiety.

C APRICORN
Dec 23-Jan 20
Your fortune will be revived in unexpected ways. Chances of new friendships are likely. Property speculations are well signified. Exercise caution in love affairs. An excellent week for travel, changes, commencing new business, legal and property matters. Your health improves gradually.

A QUARIUS
Jan 21-Feb 20
Your week is indicative of financial loss through overgenerosity or ill-health, particularly where womenfolk are concerned. Property, speculation, courtship and love affairs should at best be avoided. Guard against extravagance, rash actions and overstrain. Defer changes.

P ISCES
Feb 21-Mar 20
Your week is indicative of financial success, often unexpectedly. Some kind of indisposition or deception by womenfolk is threatened. Attend to your business carefully. Provided obstinacy and self-will are curbed, your affairs will make rapid progress often in unexpected ways.

BIRTHDAYS

July 31
A most happy and successful year is predicted. Children will prosper. Intellectual activities will make progress and your health improves. Your ambitions will be fulfilled. Do not neglect your business for pleasure. Conserve your resources.

August 1
Yours is the most auspicious birthday in the calendar. Your anniversary promises increased successful activities in business, intellectual and social spheres. Domestic harmony is also shown. Stellar portents are propitious.

August 2
Disappointment and sorrow threaten your domestic life. Defer requests, courtship, marriage and changes. A pleasant financial surprise will eventuate. Womenfolk may cause concern. Safeguard your health and that of your mother. Medical expenditures are shown within the family.

August 3
You may expect a year of ups-and-downs. Progress and much happiness are envisaged from 1984 onwards. Womenfolk will help you but do not neglect business for pleasure. Guard against erratic decisions and actions. Your life proceeds on an even keel.

August 4
A happy, successful year is envisaged, especially if doubtful love adventures are avoided. Much manual dexterity, travel, good fortune and happiness are presaged as secret help is vouchsafed in settling a worrying business.

August 5
Stellar portents indicate a mixed grill. A busy, active, successful year bringing much happiness but, albeit, financial success may be blighted by untoward reverses. Do not spoil your character of happiness and good fortune by impetuosity.

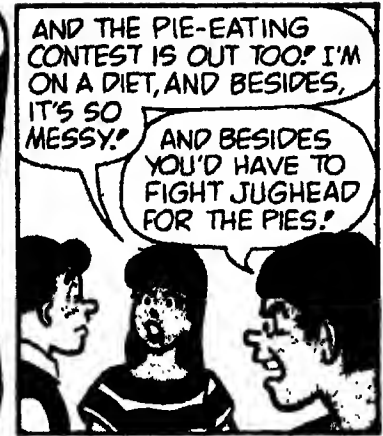
August 6
You are strongly advised to keep a strict watch on finances. Exercise caution in property matters. Take care of your and your family's health. Avoid excesses. A secret matter will prosper. Much will depend on your own actions.

M.B. RAMAN

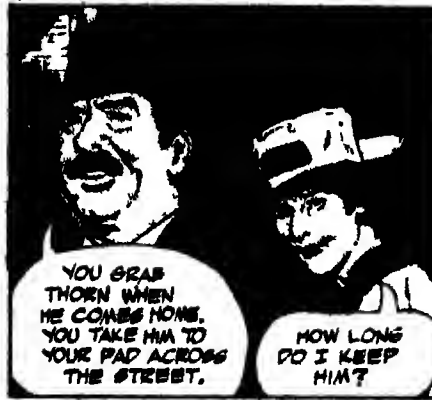
SUGGESTIONS

LUCKY NUMBER AND COLOURS

SUNDAY	TRAVEL	JULY 31	4	GREEN
MONDAY	BUSINESS AFFAIRS	AUGUST 1	9	LEAF GREEN
TUESDAY	PILGRIMAGE	AUGUST 2	6	WHITE
WEDNESDAY	MEDITATION	AUGUST 3	1	YELLOW
THURSDAY	DOMESTIC AFFAIRS	AUGUST 4	2	GREY
FRIDAY	CORRESPONDENCE	AUGUST 5	3	RED
SATURDAY	ENTERTAINMENT	AUGUST 6	8	BLUE



JULIET JONES



FORGET IT, MRS CANTRELL. I'M NOT THE COLLEGE TYPE, AND FRANKLY, I DON'T FEEL LIKE WAITING YEARS BEFORE I MAKE MONEY I WANT IT NOW - AND I'M GOING TO GET A BUNDLE!

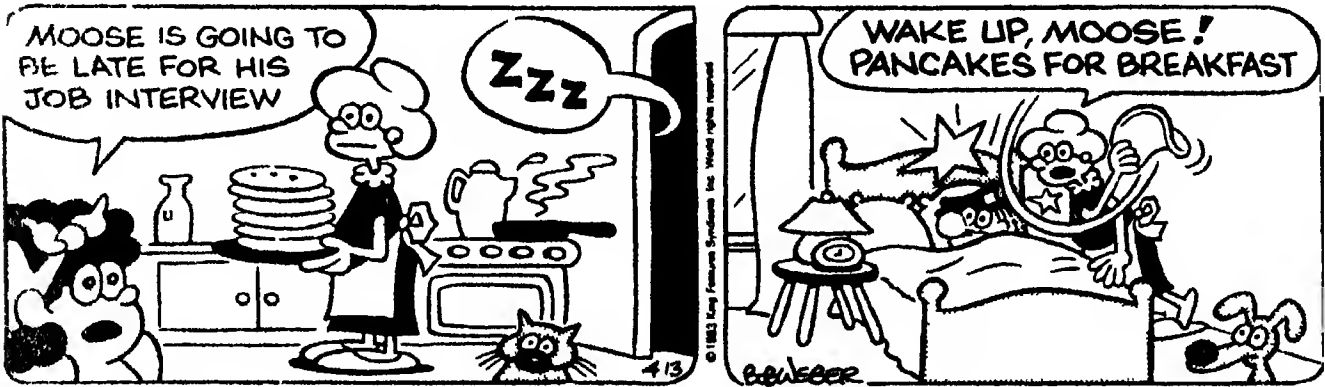
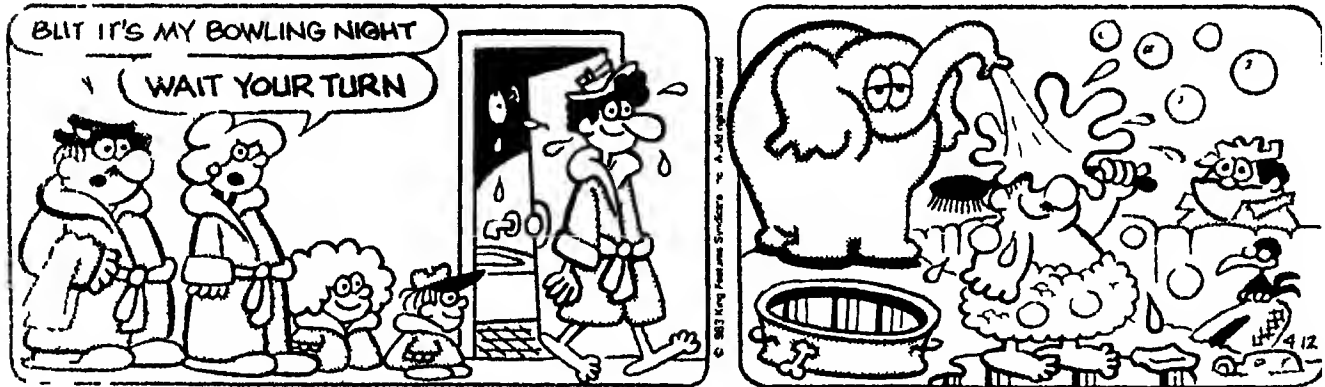
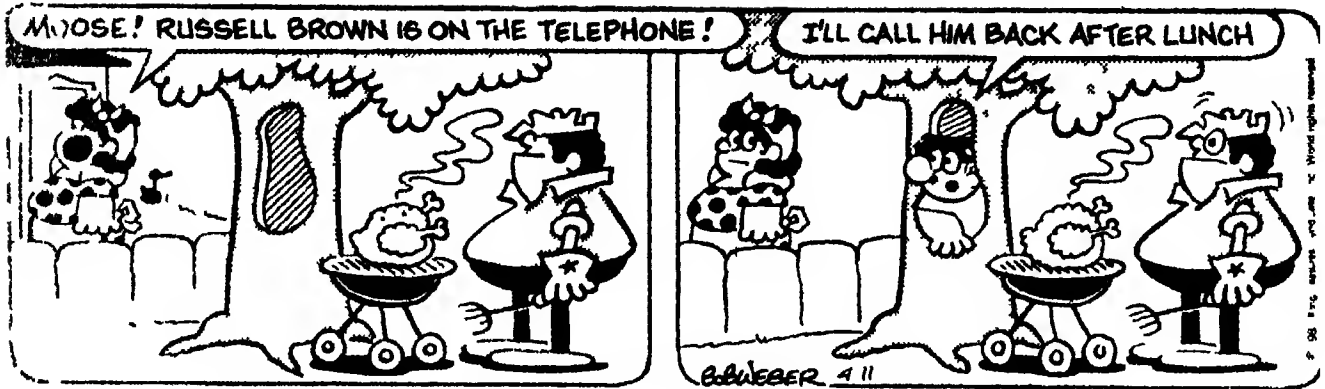
MANDRAKE

By Lee Falk



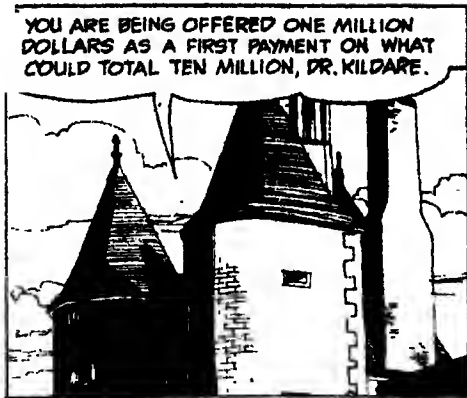
MOOSE MILLER

By Bob Weber



DR KILDARE

By Ken Bald



YOU ARE BEING OFFERED ONE MILLION DOLLARS AS A FIRST PAYMENT ON WHAT COULD TOTAL TEN MILLION, DR. KILDARE.



AND TO MERIT THIS FORTUNE, I MUST DO WHAT, MRS. DEFORE?

GET MARRIED.



"TO SOME WITCH, NO DOUBT" YOU ARE SAYING TO YOURSELF, AM I CORRECT?

YOU'RE CLOSE.



DEIDRE! COME HERE INSTANTLY. YOUR FUTURE HUSBAND HAS JUST ARRIVED.

WAIT A MINUTE ...



WELL, YOUNG MAN. IS THIS A WITCH?

DEFINITELY NOT!

NEW BALL 1-28

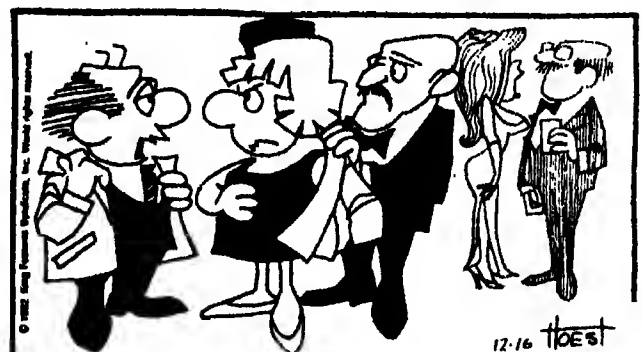
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THE LOCKHORNS



"AH! MY FAVORITE DISH..... SPAGHETTI AND MOTHBALLS!"

12-15 TOEST



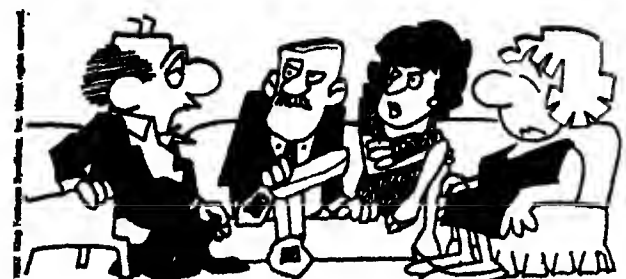
"SORRY TO BE LATE, BUT LORETTA COULDN'T FIND SOME OF HER PARTS."

12-16 TOEST



"I WOULDN'T SWAP LORETTA FOR ANY OTHER WOMAN. AFTER ALL... HOW MUCH COULD I GET FOR HER?"

12-17 TOEST

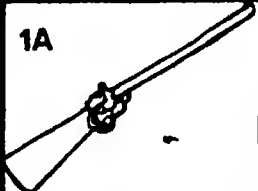
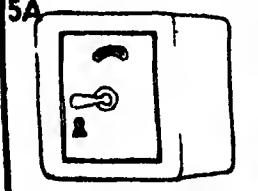

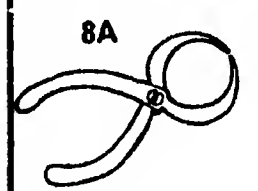

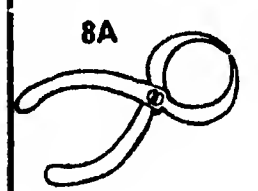


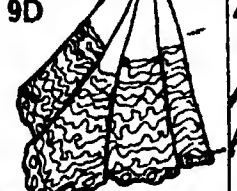



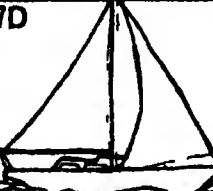


"WE REALLY HAVE TO BE GOING. THAT CASSEROLE YOU SERVED MADE US SICK."

12-18 TOEST

WONDERLAND

PICTUREWORD

1A		R	I	F	L	E		M	T			
5A		O		U				A	E			
		6B	E	R	R			V	N			
				N	A			F	T			
		9L		T		H		S	10S			
8A			A	U		12	T	A	S	T		
12A			10	C	R	N			A			
9D			E				13	J	O	K	E	R
4D												
11A		13A		10D		7D						

SOLUTIONS
Across: 1 Rifle 5 Safe 6 Berry 8 Pincers 11 Toast 12 Corn 13 Joker
Down: 1 Robe 2 Furniture 3 Haversack 4 Tent 7 Yacht 9 Lace 10 Star

Barter Bank

If you read an item in this page that you wish to respond to please write in to **Barter Bank**, c/o THE HINDUSTANI Colour Magazine 6 Pratulla Sarkar Street Calcutta 700001 Also if you wish to enter an item in this column please write in with details to the address given above We shall inform you of responses to your insertions by post

• **Mountaineering Goods:** I would like to offer a high altitude suit a sleeping bag and two pairs of high altitude goggles for which I want a couple of Kodacolor negative film rolls Anybody interested may contact Deepak Sharda

• **Records:** I have some 78 rpm records of renowned singers of the last 35 years including those of S D Burman and K L Saigal I would like to exchange them for ghazals of Begum Akhtar or any other ghazal singers Please contact Amit Paul

• **Camera:** I would like to offer my Olympus Pen electronic camera (35 mm) for any other foreign camera of equal value My camera is worth around Rs 1,000 Those interested may write to T Banerjee

• **Camera:** I have a Minolta automatic pocket camera which has not been used I would like to exchange it for a 35-105 mm zoom or a 200 mm tele or a 25 mm wideangle lens usable with Minolta XG9 SLR Write to Debarata Biswas

JUST-A-MINUTE

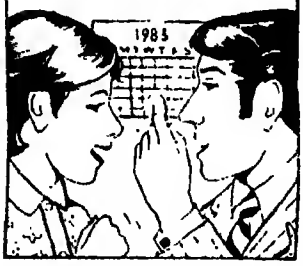
By Shamlu Dudeja

The Devil's Print: Had Hitler not been such a perfect dictator he may have been a better typist! Can you decipher the overprinted message which have been typed in Munich in the '30s?
 Solution on Page 22

Sandee myy oristhavaopastfabhy
 disappearedp these thoo partshall
 Thehivemaiaat my dispassahy.

Junior Whirl

by Hal Kaufman



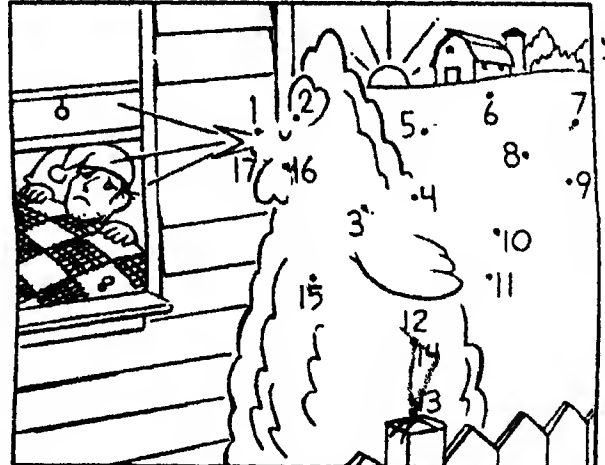
● **TAKE FIVE!** There is some sage advice on minding one's tongue in this poem of obscure origin: "These five things observe with care: Of whom you speak, to whom you speak, **ANDH OWA NDWHE NAN DWHERE.**" Rearrange cap-letter spacing for sense.

WHICH DAY'S CHILD...

On what day of the week were you born? Let's see. Take the last two figures of your birth year. Divide by four, disregarding remainder. Add to first number. Then add day of the month.

Add 1 for Jan. (0 if leap year), 4 Feb. (3 if leap year), 4 Mar., 0 Apr., 2 May, 5 Jun., 0 Jul., 3 Aug., 6 Sep., 1 Oct., 4 Nov., 6 Dec.

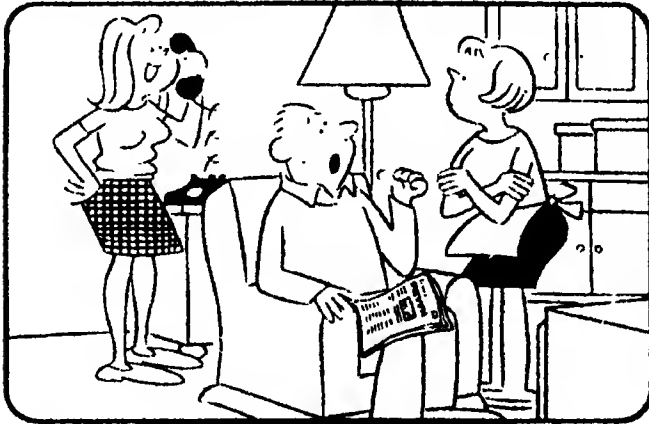
Divide by 7. Remainder gives day of week: Sat. 0, Sun. 1, Mon. 2, etc. Ex.: May 11, 1969—69 + 17 + 11 + 2 equals 99. Divide by 7, remainder is 1, therefore original birth day was Sunday.



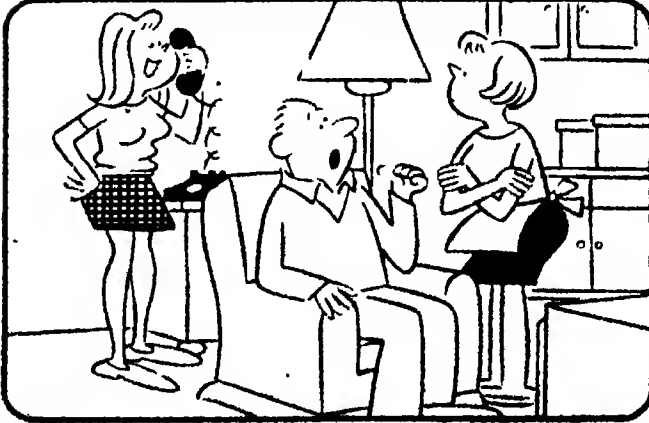
WHAT'S UP? Something is in the air at break of dawn above. What can it be? To find out, add missing lines.

● **Riddle-Me-This!** What kind of music puts ripples on a pond? Plunk rock. What do you call a crafty old man? An artful dodger.

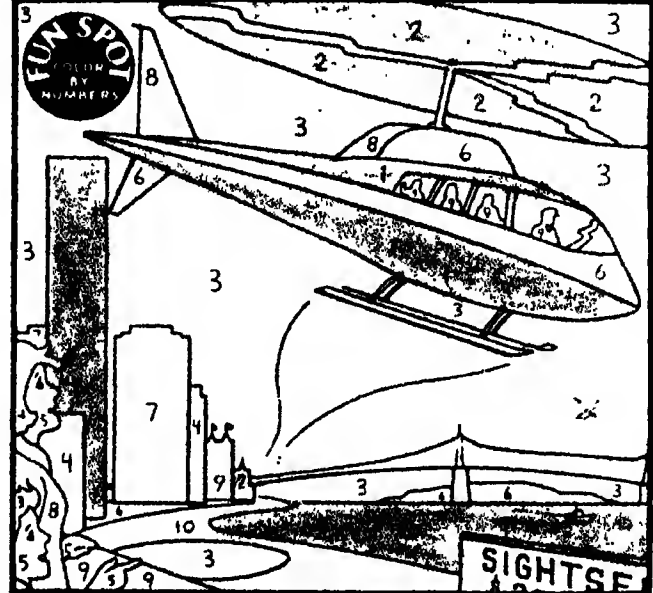
● **Just One!** Just one of these rabbits is for real: A horseshoe rabbit, a tennis shoe rabbit, a ballet slipper rabbit, a snowshoe rabbit, a ski boot rabbit. Which one? Answer in one second.



HOCUS-FOCUS



CAN YOU TRUST YOUR EYES? There are at least six differences in drawing details between top and bottom panels. How quickly can you find them? Check answers with those below.



SPOT CHECK! Add colors neatly to the scene above: 1—Red, 2—Lt. blue, 3—Yellow, 4—Lt. brown, 5—Flesh, 6—Lt. green, 7—Dk. brown, 8—Dk. green, 9—Dk. purple, 10—Lt. purple.

SPELLBINDER

SCORE 10 points for using all the letters in the word below to form two complete words:

GRIMACED

THEN score 2 points each for all words of four letters or more found among the letters.

Try to score at least 30 points.

Differences: 1. Shirt is shorter. 2. Feet is moved. 3. Sweater neckline is different. 4. Paper is missing. 5. Crossed arms are switched. 6. Cabinet is higher.

CALCUTTA / Dhiren Dev



The Telegraph Readers' Forum The Telegraph Readers' Forum The Telegraph Readers' Forum The Telegraph Readers' Forum The Telegraph Readers' Forum

The Telegraph Readers' Forum The Telegraph Readers' Forum

The Telegraph Readers' Forum

We are happy to announce the start of a Readers' Forum. Each month we will ask our readers to send in their views on a specific subject in an effort not merely to provide a ventilation of a cross section of opinion but also to try and elicit new ideas and approaches. The problems that continue to burden our lives are multiplying, and the once-glorious 'solutions' seem tired failures now. But the search for answers must continue. The TELEGRAPH would like to promote a small effort in that direction. Perhaps the most appropriate moment to begin would be August 15. And the first subject that comes to mind is our coming Independence Day itself. We will publish a representative selection of your entries on August 15. So please send in, within 250/300 words, your essay on this subject:

August 15, 1983
**A Day of Hope or a
Moment of Despair?**

To help us in our reference and filing, please fill in the coupon and send it along with your entry. Books will be sent to the three best entries.

Cut here _____

(In block letters please)

Name.....

Occupation..... Age.....

Address.....

.....

.....

The Telegraph Readers' Forum The Telegraph Readers' Forum

The Telegraph Readers' Forum The Telegraph Readers' Forum The Telegraph Readers' Forum The Telegraph Readers' Forum

A shampoo called Lakmé
and a woman called you.

The result is sheer magic.



Lakmé shampoo with conditioner.
The beauty treatment for your hair.

The conditioner in Lakme shampoo does all kinds of lovely things to your hair.
It leaves a glossy coating on every single hair shaft which gives body and bounce to your hair.
Makes it more manageable.
And leaves it tangle-free.
For soft, shiny, silky, unbelievably beautiful hair, there's only one shampoo.
It's called Lakme.
Not an ordinary shampoo.
Neither are you an ordinary woman



There are four kinds of hair.
There are four kinds of Lakme shampoo.

Post Mortem Ready Reference

The discerning reader found your article, 'School Admissions' (17 July), superfluous and inconsequential. The information given is so commonplace and repetitive as to have little practical value. What becomes more clearly established is the deliberate effort to pad the pages with scrappy, loosely connected, insignificant bits of information. And this indulgence of yours is nothing new. Perhaps, you are facing a shortage of worthwhile matter these days.

What started as a glossy, colourful, entertaining and wholly absorbing periodical is slowly turning into a drab compendium for ready reference. A magazine that was expected to take the city by storm has now started languishing. Maybe, you are being lulled into complacency by temporary success.

Your concern for consumer service is understandable. Stretching this to its logical conclusion, it is expected that very soon you will be providing your readers with ready references of onion, potato, kerosene and baby food dealers, their stock in trade position, availability prices, procurement procedure, etc. Calcutta being a city of scarcities, and the trade specialisation your magazine has currently picked up, definitely assures for it a bright and stable future. But what a sharp blow and disappointment for its enthusiastic readers. The ultimate beneficiaries will be the local and petty dealers.

Even the most casual reader of your magazine can sense your unquestioned predilection for missionary educational institutions. The elaborate coverage you have accorded to them in the past issues, too, the symphony of irrational, unbalanced, unmitigated praise you sang for them

when they turned 'silvery' and the refrain of eulogy and adulation you keep horn-blowing ceaselessly for them, all have an apparent justification. An infant publication like yours, toddling and wobbling in this overcrowded, intensely competitive trade, straining its utmost to find a foothold, can be excused for going to inordinate lengths as these. But for heaven's sake, keep a sense of proportion, know the direction you are drifting into and, above all, assess everything you write on in its correct perspective.

Shekhar Anand,
Calcutta

Impressive

The article on Sunil Gangopadhyay by Santosh Kumar Ghosh (17 July) was very impressive. It is apparent that Gangopadhyay came to the forefront as a noted Bengali writer due to his mighty pen. His style of writing and projecting the events and occurrences are very authentic and heart touching. He is doing remarkable service for Bengali literature. He has also tried his best to project the various problems of present-day youth and society in his novels.

B.N. Bose,
Jamshedpur

Second Year

Fulfilling our earnest expectations, THE TELEGRAPH Colour Magazine has stepped proudly into its second year. Lots of kudos, cheers and a melodious tune of "Happy birthday to you" from me will still fall short in front of the immense pleasure and joy I received from the magazine. However, along with the usual quota of bouquets, here are some brickbats which are bestowed with a loving heart for the further development of the magazine.

On the first page you previously published Kaleidoscope, now it has

been replaced by Post Mortem. You have stopped giving crime puzzles. You have also stopped reviewing records.

When the magazine was only a few months old, you started a column on the schools of Calcutta, and to begin with, you had South Point and Don Bosco. We hope to read more of these in future.

Subhash Chakraborty,
Calcutta

Discriminatory

It is my strong view that your Quiz column is highly discriminatory as it accepts questions that can be answered easily only. Tough questions, if put, are never accepted. This is shameful.

Christik Nath,
Calcutta

Shame

Batun Ghosh deserves all praise for his report, 'Withering Before They Bloom,' (19 June). The chief minister deserves a Lenin Prize for West Bengal's alarming growth in child labour. Mrs Indira Gandhi should hang her head in shame.

According to ILO, India has the largest child labour force in the world—a staggering 16.5 million in the age group of 3-15. In recent years, it has assumed greater proportions with the population growth and ignorance among the rural masses. The revelations have failed to stir the conscience of the politicians in power.

Abir Padhy,
Berhampur (Orissa)

Pinned

Thanks for the feature on the Rodin Show (5 June). The pictures were good enough to be cut out and kept, but being on the centrespread, 'Suzon' got her beautiful aquiline nose pinned.

Anamita Roy and Gautam Saha,
Calcutta

Contents

The Telegraph

7 AUGUST 1983

4

Pantosh Sen is one of the well known contemporary painters. Lime-light traces his years as an artist and what made him what he is today

8

A colour feature on international news, including Lady Diana. **Rainbow.**

16

Tarun Majumdar is perhaps the most successful of Bengali film directors in terms of commercial and aesthetic values combined. He has just completed his most ambitious venture, 'Amar Geet'. A detailed account of the film in **Cinema.**

Cover:
Jayabrato Chatterjee

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LIMELIGHT / Paritosh Sen

PORTRAIT OF AN ARTIST

Or, what made him what he is today

THE day we met Paritosh Sen was a strange melange of monsoon clouds and memories. Through the dark silhouette of the perpendicular iron bars of the window and over the fleshy green haze of leaves, the sky was an ominous grey as the clouds piled on, constant in their intent and threatening to spill their contents any minute. But within the whitewashed security of his study, the artist gave us glimpses into the intimate and some very precious details of his life and times, punctuating the passing hours with pregnant silences followed close on heels by myriad moments charged with nostalgia.

Through the argosy of flashbacks and the misty haze of bygone years lived to the hilt, Paritosh Sen, distinguished artist and critic whose canvases have been exhibited the world over and who can rightfully claim his nomenclature among the top five living artists in India today, took us back through the tangled arteries of Dhaka to that one particular narrow road in the Nabab-bari locality he still holds dear to his heart: Jindabaha Lane. The street on which he lispied his childhood, squandered his youth and dreamt his private, sun-drenched dreams of becoming an artist. The dreams are still alive and can be looked upon, fraught with vivid colours rinsed out from the lush emerald of paddy fields, the dull green of bamboo thickets, the flaming vermilion in his mother's parted tresses, the somber brown of jamrool tree trunks knotted with age, the turquoise of the kingfisher's wings, the black smeared in the magic eyes of young girls crowding the family puja pandal. From the texture of skins and the passion of the flesh; from the lust of life and the agony of death symbolised by the diabolic orange, now leaping into the sky in some weird demonic dance, now hissing its venom in malevolent flickers of yellow emitted from the flames of his father's funeral pyre. For Paritosh Sen, Jindabaha Lane will remain an undying mark of a private springtime that still lives on.

It was on Jindabaha Lane that the

artist spent his first sixteen years in the rambling family house overrunning with relatives and his brothers and sisters. His father, a well known kabiraj, ruled the family with an iron rod, a man of fearsome temper

and infinite gentleness. Paritosh Sen says, "My father had married twice and as a consequence we were an extremely large family. From his first marriage there were eight children and my mother had a dozen of



'There was no time to feel left out or lonely'

her own sired by him. So you can well imagine what a full house ours was! There was no time to feel left out or lonely and I had the added advantage of being born an extravert. My only regret is that I was never able to steal a single private moment from my mother and share her affection. She was so busy with household affairs that she could never give her time to the children. When I got up in the mornings, she was usually already halfway through her chores in the kitchen and when I went to bed at night, she

in the environment in which I grew up I could only share with myself my aspirations as an artist. My school art teacher and my headmaster, however, were always very encouraging."

At the age of 17, young Paritosh went to Madras to study at the Government Art & Crafts College. It was the year 1936, two years before the Second World War. There were many private longings, many beautiful dreams that were still unfulfilled. But the stage was slowly being set and on the canvas of life, the

casually chatting at a common friend's drawing room in Calcutta when the proposal came up.

"Will you be able to go that far away from Calcutta, to teach a bunch of pampered boys who may not live up to your expectations?" Sudhir Khastagir had asked provocatively.

"Why not?" had been Paritosh's simple but enthusiastic answer.

The deal was clinched and for almost ten years Paritosh Sen taught art to boys between the ages of six and fourteen. He also found time to paint himself. Slowly, his individual style began to evolve. And in the first time he got the opportunity to travel and witness India's art heritage, centuries old, at Sanchi, Khajuraho, Elephanta, Ellora and the timeless masterpieces of Ajanta.

When it came to the female form, the classical Indian artist and sculptor went into ecstasy and broke all the barriers of pride, conservative morals. Paritosh Sen was fascinated by the incredibly sensuous, robust yet totally feminine female form he got an opportunity to see in classical Indian art.

"One of the most glorious aspects of our classical art lay in the excellence in treatment of the female form. Whether it be that of a goddess, a yakshi, an apsara, a princess or a mithuna, it was invariably glorified," Paritosh Sen had declared in an article once on the female form in Indian art. He had gone on to say, "Yet, despite the idolisation and canonical constraints, the female form was always invested with a rare, robust earthiness. The Indian artist succeeded eminently in capturing it in all its supple, provocative and variegated stances, in rendering it in all its sensuous variety. Apart from the obvious feminine endowments of the breasts and the hips, the most subtle--and for the artist the most elusive--part of the female anatomy is the region from just below the navel to the top of what Kalidas described as the *navo darbhadala shyama*, the freshly grown deep-hued grass. This region can be likened to the most gentle rise and fall of the contours of a distant moon on a misty morning--imporceptible, yet very much there in its tactile feeling. Only someone who has had the chance to make his sensitive hand travel gently over it could create a torso as beautiful as that of the Sanchi dryad figure, the Nokas figures or the broken skinned figure



'I still have faith in love and fellow-feeling'

was as busy as ever. That is why, in my later years, whenever I met a woman of fell in love, I wanted her to mother me as well!"

It was a dangerous situation and Paritosh Sen overcame his Oedipus complex soon enough. But we are almost sure that he still misses the affection he never got as a child. His father died when he was barely seven years old and in the rumble-tumble of days that followed, nobody in the family recognised his talent as an artist. But Paritosh, the child, was deeply touched by the wonderment of nature's colours and her many capricious moods. He looked upon the world with growing amazement and awe and often translated what he saw in vivid visuals on paper. By the time he finished high school, his art teacher had recognised his talent and he was more or less determined to do a full-fledged course in fine arts.

"My elder brothers were dead against the idea," Paritosh Sen tells us with an ironic smile, "but my mother understood me, curiously enough. Eventually, they let me go but there was no promise of any monetary help. After I arrived in Madras, one of my brothers took pity on me and sent me some cash.

portrait of an artist received its first major brush strokes. In the plethora of ambition and desire, a semblance of symmetry was taking shape, a balance and beauty of forms was quietly evolving.

"The years in Madras were very rigorous. We were training under the guidance of Debi Prasad Roychowdhury, the renowned sculptor and artist, who was our principal and also a very demanding teacher. Not an idle moment was spent. We were being pushed to work really hard. He insisted that we produce work every single day and we painted like mad. Debi Prasad Roychowdhury himself took it up with fendish energy and he expected it from us. My days were full to the brim. It was a period of constant learning. Some of my other colleagues were K.C.S. Pannikar, Gopal Ghosh and Prodosh Dasgupta."

After completing the course in Madras, Paritosh Sen went to teach art at Daly College in Indore. The job came to him when Sudhir Khastagir, who was already an art teacher at the prestigious Doon School in Dehra Dun, mentioned to Paritosh that there was urgent need for an art teacher in Daly College. They were

by a sixth century north Indian sculptor. It is said that when Isadora Duncan, the famous American dancer, went to see Rodin, due to his failing eyesight the sculptor could not see the beautiful body of the dancer. Instead, with two big hands he gently felt the curves and subtle planes of her exquisitely lithe body and went again and again over that area which I have just mentioned and complimented her on the most perfect pubis he ever knew."

Whether it was the Donor Couple on the facade of the Karli caves carved in the second century A.D., or the Amravati woman, or the lusty sensuality of the Ajanta girls, with their eyes half open like lotus petals, Paritosh Sen was filled with delight at watching these wondrous forms transfixed forever in time. That may be the reason why the urban, contemporary woman leaves him cold. With a sardonic laugh he says, "Barring rare exceptions, they are shapeless, to say the least. By and large their breasts are either too small or when released from their props, they tumble down like a roll of gauze cloth. The use of the foreign invention of the bra has taken away the delight of perceiving the soft movements of dancing breasts under the robe. Their hips have lost the delightful rhythmic gyration which came so naturally to their predecessors, thanks to the senseless women's footwear of today. The region around the navel, instead of being a feast for the eyes causes visual shocks due to the layers of fat—the inevitable result of self-indulgence, indolence and greed. They should turn their attention to the lovely fisherwomen of Maharashtra, the Andhra peasant girl, the working women of Rajasthan, not to talk of the Santhal girls of Bihar and Bengal. If the present-day movie stars, specially of the south Indian variety, are models of feminine enchantment, they are a far cry from their Amravati or Ajanta ancestors. They are coarseness personified. No wonder the female form has almost disappeared or been rendered sadly anaemic in contemporary Indian art!"

Paritosh Sen held his first exhibition in Lahore at the age of twenty-two and immediately after, Uday Shankar invited him to his Centre at Almorah. Amrita Sher Gill, the prolific painter, had died by then but her canvases were much discussed and held in very high esteem. In Almorah, Paritosh painted some

evocative landscapes and was glad to be among friends, specially Zohrah, the exotic dancer and Kamesh Saigal. At the end of 1949 he boarded a ship which was to take him ultimately to the Mecca of all aspiring artists—Paris.

It was a chance decision that linked Paritosh Sen's destiny so inextricably with the art movement in Europe. Walking along the streets of Bombay, he happened to read a poster plastered on the facade of the Scindia office with the alluring message of getting people across to Liverpool for £35. His heart missed a beat. Surely he would be able to muster up that amount to set sail with others and satisfy his wanderlust! Across the road, in the Times of India building, sat his good

Whether it was the Donor Couple on the facade of the Karli caves carved in the second century A.D., or the Amravati woman, or the lusty sensuality of the Ajanta girls, with their eyes half open like lotus petals, Paritosh Sen was filled with delight

friend, Michael Brown, the then editor of *The Illustrated Weekly of India*. Paritosh went to see him and discussed the possibility of doing a few covers for the magazine which used to reproduce paintings as their cover illustration each week. Michael Brown gave him the green signal and Paritosh painted feverishly for a couple of days before returning to him. Brown immediately took six paintings from the lot the artist had produced and gave him Rs 1200 on the spot. "This should pay for your passage and a suit," he had told Paritosh Sen with a laugh, before shaking his hand and wishing him luck. Having taken leave from his job for a year, Paritosh bid Daly College goodbye and turned his sight to the West. His days there were going to be the greatest lesson he could have ever learnt. For he went there armed with only a keen mind and some of his precious canvases. He spent the first three months in London, eking out

his existence via art reviews in Hindi and English over BBC. Then came an invitation to hold an exhibition in Brussels where he managed to sell some of his work and make a little money. Paris, inevitably, was the next stop.

"The minute I stepped into Paris, I knew that I would have to start all over again. The slate had to be wiped clean of the past. When I visited the museums and the art galleries, I realised that I knew nothing about painting. Nothing at all! For a whole year I did not touch a brush. I was understanding modern art. I was imbibing. I had seen the work of some of the great masters like Gauguin, Cezanne and Van Gogh in reproduction when I was in India but to stand before an original, face to face, was a fantastic experience. It gave me goose-pimples all over. I would stand for hours before the work of such great masters, not once but several times. I was thirty-one years old and I was ready to understand and absorb things. I am glad I didn't go to Paris earlier."

From his room in a tiny little attic in a plebian locality, Paritosh Sen attended classes not only in painting but vital subjects like the history of art that put things in proper perspective. At that time no college of art in India had heard of such a subject! Some friends from his homeland who were also in Paris then were Raza, Ramkumar and Akbar Padamsee. Later, Hussain joined them for about three months. Souza, who was living in London, also came to visit them once in a while. Living on a shoestring budget, eating at subsidised university canteens and spending hours and hours in galleries and museums, those were the days in Paris. Looking back in time, Paritosh Sen tells us, "Those who were in my class knew the history of European art and had an intellectual appreciation of art. This did make me feel very inferior in the beginning. But my sensibilities were developing at a very fast rate. I was seeing things in a different light. So many new things were happening to me."

But Paris was also the city of love and Paritosh Sen was smitten by its euphoria. But none of the involvements were serious. Only once did he come close to the portals of Venus when he fell for a charming Yugoslav belle but as he puts it, "I did not even hold her hand! We would go out together, walk the boulevards, share coffee and go to

the cinema. But that was all. I cared for her a lot. With the others, it was just infatuation. A bit of fooling around. There was no dearth of women in Paris and they came as easy as a cup of coffee. But what I learnt in my five years there was a lesson of a lifetime."

The highwater mark of his stay was his encounter with Pablo Picasso, whom he had gone to see only for fifteen minutes and with whom he ended up spending five hours.

"I introduced myself to him as an Indian painter at the opening of the Salon de Mal in Paris in 1953. I asked him when I could visit him and show him some of my work. To which he very kindly asked me to come to his studio the day after the next. I was, of course, tremendously excited. On the appointed day at exactly 10.30 in the morning I arrived at his Rue de Grande Augustin Studio with my friend Barin Saha who helped me to lug my canvases. Within seconds all my excitement disappeared and utter disappointment took its place when I discovered that the great painter had, as a matter of routine, granted interviews to at least three scores of people all on the same day and at the same hour. Picasso of course knew too well what he meant when he had said, 'Come day after tomorrow!'

However, sheer luck got Paritosh Sen and his friend past the door and into the presence of Picasso, who not only saw his canvases but with great enthusiasm showed the Indian artist some of his work. His humour, his modesty and his courtesy were so contrary to the many stories Paritosh Sen had heard about the creator of *Guernica's* arrogance, temper and ego. The hours spent with Picasso were unforgettable and the encounter was, according to Paritosh Sen, "the best lesson I could have ever learnt."

On his first visit to America on the John D. Rockefeller grant, he was emotionally charged with the violence that had gripped the West. The result was 18 large and brooding canvases painted in 1972 on the theme of violence. Before that, on his return from Paris, Paritosh Sen's paintings reflected the humdrum life of ordinary people. People who you would meet on the streets of Calcutta. The barber, the rickshaw-puller, the roadside-artist. There were also satires and lampoons of middle-class morals and values, of politicians and people who are in



'Whenever I met a woman, I wanted her to mother me'

power. He has also done a series of canvases on the poverty in New York where the old and the aged are left on the streets and the 'bag-ladies' who traverse all over the city, carrying their belongings in cellophane bags; neglected, aging and unloved. In spite of his very successful exhibition last year in Delhi, the sales were not exciting. As one of his admirers put it, his paintings are very difficult to live with; macabre in content, brooding yet eloquent in their message. Paritosh Sen did come close enough to abstraction but he retraced his steps because he says that his paintings must carry a special message. They must be able to talk to the viewers.

In whatever medium he puts his message across, whether it's paint and canvas or just ink and paper, Paritosh Sen's unvanquished humanism comes through. At the time of writing, he is busy setting up facilities offered to artists at the Lalit Kala premises at Keyatala in south Calcutta. It is a dream project which, when ready, will give established artists and sculptors a haven to continue with their work undisturbed. The print making section is already in operation and the sales counter is open to public. Paritosh

Sen is also writing. Two of his books are already out and another one will hit the bookstands soon. It will be a collection of short stories weaved around some special paintings. He has already written one on the Mughal painting from Jahangir's time entitled *The Death of Inayat Khan* and another one on the famous *Radha of Kishengorb*. Currently he is drafting the third story based on Van Gogh's study of *The Chair*.

There are very many things in the city which disturb Paritosh Sen. The brutalisation of children, for one. The sluggish art scene. The dehumanisation of emotions. But with a smile he says, "As long as I am physically fit I will go on saying what I have held dear to my heart. I have developed my values which have been born out of my social awareness. I am a staunch believer in the humanist tradition. I still have faith in love and fellow-feeling, despite the traumas of anguish and the venom of hate."

For the artist, his springtime can never get over.

**Text and photographs:
Subhra and
Jayabrato Chatterjee**

RAINBOW / World in Colour

Photographs: AP

Make mine musical: Lady Diana strikes the right note while flashing her famous heart-stopping smile and greeting members of the British Duran-Duran pop group. The Princess of Wales and her husband, Prince Charles, attended a rock music gala in London in July-end, the programme having been presented in aid of the Prince of Wales Trust.





Against a backdrop of the Arc de Triomphe, French troops paraded on the Champs Elysees Avenue on 14 July for the commemoration of Bastille Day.



An explosion near the Turkish counter in the main hall at Paris Orly airport in mid-July killed three and injured 48 others. The bombing was claimed by the Armenian Secret Army for the liberation of Armenia. French medical staff and firemen evacuating one of the victims after the bomb outrage.

MARKINGS

In His Own Coin



THE coin shortage continues unabated in this city. Many battles of wits and short change later, the city's transport people decided to introduce coupons as change.

encashable on your next trip as part of the fare. We don't know the fate of this brainwave yet.

Recently, a friend visited a Park Street restaurant and after a sumptuous lunch, waved a hundred rupee note with a flourish when the waiter brought in the bill of Rs 80.

Not expecting any problem in getting two tenners as balance, the friend did not anticipate that no waiter in his right mind (or uniform) ever does that: there is every possibility

that the customer will pick up both tenners (if he thinks a tenner as tip is too much) and walk off. But he was mistaken.

This waiter brought back a few rupees and some postage stamps as the balance, hoping that the customer would do the needful. Not to be outwitted, the friend picked up the currency notes, a few stamps, and left the rest of the stamps as tip for the waiter.

Some people put their foot down. This customer had stamped it firmly.

Worked Out

THE city's bus commuters despite travelling in acute discomfort during the office hours are very well known for their keen sense of humour which successfully nips many a brewing trouble in the bud.

That this aptitude is also shared by our bus conductors was suitably demonstrated when the conductor of an L14-B proclaimed the approaching new employment exchange at Salt Lake as "Bekar Bhavan."

Pedestrian Life

A correspondent writes: A leading Calcutta newspaper carried a very interesting and informative article on how the city's pedestrian life is coming to a complete standstill due to the encroachment of hawkers and unlicensed shanties which are occupying a giant percentage of the already crowded streets of Calcutta. One can readily agree to this apparent slow death of human pathways due to the continuous growth of unauthorised occupation of public areas.

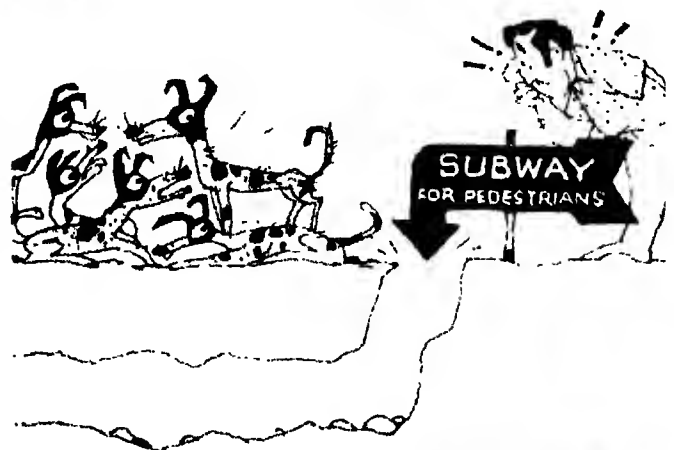
Another heartrending menace that is devouring whatever little is left of walking space in the city are the stray and diseased pariah dogs, sometimes occupying an entire width of a pavement, making it a hazardous experience for the pedestrian. The only option he will have would be to divert his walking direction right onto the road, risking his life and limbs.

In a certain area of south Calcutta, which is

supposed to be a rather posh one, there are these innumerable pathetic creatures swarming on the pavements and, at places, spilling onto the roads. All that a passing human does is to sigh and walk away as fast as possible, to get out of sight of the pathetic scene. This is surely not enough and not the solution to this grave and increasing problem.

The dog catchers should be more systematic in their jobs, which if done in the proper manner, will reduce or eventually eradicate the problem completely. The litter of these unfortunate creatures seems to increase fast. The state of the starved and nursing mother-dog is deplorable—a bag of bones and full of sores. The problem needs a very urgent solution to make the life of the city's pedestrian a trifle more safe and bearable.

For the walking public, another extremely irritating problem that is faced quite often on the streets



Illustrations: Debashish Deb

of Calcutta are the trees which have been planted with such great care and measured distance. The intention is, of course, to beautify the city. But ample care should be taken to justify this intention. At certain areas, these plants now need either to be trimmed or tied with a rope to train the growth. The weeding around these plants needs to be meticulously done. The sides of the pavements need proper cleaning of the stray grass that keeps growing.

One or two of the trees have grown in a haphazard manner. This blocks out the view of approaching pedestrians from either side of the path, sometimes resulting in a collision, or a sudden diversion which can be quite dangerous as one can do nothing much but to step out onto the road. This could very easily lead to an accident as this can startle the driver of a passing vehicle who is driving at a comfortable speed.

Very Cross Connections

A correspondent sent us this poem:
 Oh where are you Sweet
 Angel One Hundred Nne-
 ty Nine?
 When will your dulcet
 tones thrill us again over
 that wretched line?
 We dial and groan as the
 line purrs on and on.
 We hope against hope and
 sigh.
 Have you really vanished
 without a single goodbye?
 Come gladden our hearts
 once more with your
 "Namashkar. May I help
 you?"
 We await your presence
 but patience wears
 through.
 Precious minutes are

wasted, tempers get
 frayed.
 Desperate efforts on the
 dial make fingers blue.
 The machine remains in-
 ert, as we long for you.



Naming Names

THE Calcutta Universi-
 ty has done it again.
 Once more the universi-
 ty's pundits have man-
 aged to create a flutter and
 therefore generate interest
 among the students. And
 it was necessary because
 interest in the university
 had reached an all time
 low over the past few
 years.

Ever since the universi-
 ty had the brainwave of
 introducing the computer
 marking system, ex-
 aaminees are having a hard
 time to figure out how to
 spell their names. Duttas
 are trying their level best
 to habituate themselves in
 spelling their names as
 Datta while those who
 spell Sanjay with A's have
 from now on to spell it
 with O's.

It seems the computer is
 programmed to deal with
 certain spellings only and
 therefore names are
 changed in such a manner
 that they have a deadly
 effect.

The real trouble begins
 when you have received
 your university certificate
 and want to apply for a job
 or admssion to a course
 somewhere else. When
 the certificates are scruti-
 nised, inevitably the uni-
 versity certificates will

not match with the other
 certificates. Therefore,
 you have to run around
 and get an affidavit done
 and make do with the
 solace which the great
 tradition of this institu-
 tion brings to its scholars
 if you land up with no-
 thing.

And it is hard to con-
 vince people that it was
 the university which
 changed your name. Be-
 cause there are other uni-
 versities and boards
 which take the help of
 computers and none of
 them have thought of such
 a method to keep in the
 news.



Attention!

STRANGE are the
 methods that
 businessmen will use to
 attract clientele. One has
 heard of special reduction
 sales, free samples, gift
 packs and attractive com-
 petitions, among others,
 but a snackbar in Alipore,
 specialising in south Indi-
 an dishes, has decided to
 be more innovative.

Being situated in an
 area dominated by a major
 military establishment, it
 offers a special reduced
 price for its goodies to all
 military personnel. This
 ploy has proved to be
 quite successful for the
 snackbar is always
 crowded. Majors and
 lieutenant colonels, bark-
 ing out orders of dosas
 and idlis in between salut-
 ing each other, form the

face, however, is in iden-
 tifying the brave defen-
 ders of the country, for
 even majors and lieuten-
 ant colonels sometimes
 do step out in mufti, no-
 where in the manuals it
 being specified that dasas
 are to be eaten in uniform.

Judging by the experi-
 ence of an acquaintance of
 ours, it seems they have
 now solved the problem.
 The acquaintance, having
 carefully balanced his
 budget, ordered a well-
 calculated dosa and a
 plate of idlis. To his sur-
 prise, the bill turned out
 to be much less than he
 had bargained for. On
 questioning, he was in-
 formed most patronising-
 ly, that he being a major,
 the rates were special. But
 how did they know he



bulk of the clientele apart
 from a few run of the mill
 civilians cowering in the
 corners.

One problem which the
 men behind the counter

was a major? Simple: his
 bristling moustache!

Our friend did not think
 it tactful to inform them
 that he was, in fact, mere-
 ly a seller of vanaspati.

Lost Cause

A lady on her way
 home after playing
 golf found a woebegone
 stray Lhasa Apsu lost near
 the race course. Being an
 animal lover she put an ad
 in the paper about the lost
 dog while her teenage
 daughter named the dog
 Scruffy and started doting
 on her.

Next day she received
 20 telephone calls and as
 many visitors. No, they
 were not the owners. They
 had come to compliment

her on her loving nature
 and also to pet Scruffy.

Scruffy, strangely
 enough, enjoyed being
 lost and all the attention
 she received. The owners
 never turned up. But the
 lady made a host of
 friends in the bargain and
 her house became a club
 for animal lovers.

Calcutta will not be Cal-
 cutta without people who
 are willing to fight for a
 'lost cause.'

7 DAYS

S	M	T	W	T	F	S
7	8	9	10	11	12	13

The information given below is accurate at the time of going to press.

HINDI FILMS

REGULAR SHOWS

Aao Pyar Karen: Society (Corporation Place; 241002)—12.15, 3, 6, 8.45

Directed by Prakash Varma, the film stars Benjamin Gilani, Radhika Bartake, Amritpal, Anita Advani, Mahavir Shah, Jalal Agha, Yunus Parwaiz and others.

Uncle Singh, a rich debauch, suffers a heart attack and calls for his three nephews—Bhola, Shashi and Bobby and illegitimate son Tom, to distribute his wealth. Bhola, impotent due to economic problems, has a wife who diverts herself with dancing. Shashi's wife was raped in college and has taken refuge in religion. Bobby lives alone with his servant Ling Fa, with whom he practises karate and smashes crockery.

The three rush to their uncle's house and are stunned at seeing Tom, who has come

from America. As a result of a conspiracy they hire a nautch girl as a nurse for Uncle and put a King Cobra in Tom's room.

The story ends happily for Uncle falls in love and regains his health and Tom captures the snake. The conspiracy is discovered but Uncle is forgiving and promises a reward to the first person to have a child. In the end they all help to outsmart the villainous kidnapper of Uncle's newly born twins.

A totally insufferable film. **Angoor:** Metro (Chowringhee Road; 233541)—11.45.

Another remake of Shakespeare's *A Comedy of Errors*, this time by Gulzar. It works out into contemporary slapstick this story of mistaken identities of two long-lost brothers. But it manages to retain much of its original charm.

Avtaar: Majestic (R.A. Kidwai Road, 242266), Basusree (S.P. Mukherjee Road; 478808), Bina (Bidhan Sarani; 341522), Purnasree (Raja Raj Kissen Street; 554033)—all 4 shows, Roxy (Chowringhee Place; 234138)—3, 6, 9.

A tearjerker worth seeing the film stars Rajesh Khanna, Shabana Azmi, Sachin and others.

Himmatwala: Hind (Ganesh Chandra Avenue; 274259)—4 shows; Uttara (Bidhan Sarani; 552200)—noon.

The way to your rival's daughter's heart is through courage. So Jeetendra tries this ploy to win over Amjad Khan's daughter Sridevi. This film is plugged as the storming-in of Sridevi but actually it is a comeback film after the box office failure of her *Solva Sawan*.

Jaani Dost: Opera (Lenin Sarani)—4 shows.

A film from the South with all the patent monstrosities. Dharmendra plays a truck driver who sacrifices everything for an orphan friend from childhood. Jeetendra, the orphan friend, is a police officer now and works as a spy in a criminal organisation. Parveen Babi plays his long lost sister and is also the debt Jeetendra pays to friend Dharmendra. The leader of the gang for which Jeetendra pretends to work is the killer (Amjad Khan) of his father years ago Sridevi.

Jeetendra's lover, is also one of Amjad Khan's victims and she plays a karate champ.

Innumerable songs, dances, and yes, the much talked about sex siren, Silk Smitha, provide the rest of the titillation.

Nikaah: Paradise (Bentinck Street; 235422)—12, 3, 6, 9; Talkie Show House (Shibdas Bhaduri Street, 552270)—noon.

B.R. Chopra directs with aplomb.

Souten: New Cinema (Lenin Sarani; 270147), Grace (M G Road; 341544)—4 shows

Some exquisite shots in Mauritius are the highlight of the film apart from plenty of glamour, emotions and wardrobe.

The film centres around a smalltime boat owner (Rajesh Khanna) who falls in love and marries the daughter (Tina Munim) of a wealthy banker (Pran) who has a nasty second wife (Shashikala) and brother-in-law (Prem Chopra). He also gets involved in some marital clashes and an extra-marital (all right, platonic) affair with his Harijan accountant's (Dr Shriram Lagoo) daughter (Padmini Kolhapure).

Khanna becomes a shipping tycoon but misunderstandings, villainy, songs and dances lead to an explosive situation. The film ends with a supreme sacrifice by Kolhapure and all's well because the barren wife offers flowers on the other woman's *arth* and accepts the widowed (now dead) other woman's child as her own.

Sun Meri Lalla: Lotus (S.N. Banerjee Road; 242664)—4 shows; Sree (Bidhan Sarani; 551515) and Ujjala (Russa Road; 478666)—noon

Yet another Rajshree Productions' assembly-line product.

Rich Boy (Raj Kiran) returns from the USA and inherits the vast industrial empire of his father. Poor Girl (Deepika, a new find) has a father who works in Rich Daddy's factory, but that does not stop Rich Boy from falling in love with Poor Girl. There is the usual dose of national integration and villainy.

The lead pair is passable, but there isn't much else to recommend the film.



Lily Chakraborty and Tapas Pal in 'Samapti'

FOREIGN FILMS

REGULAR SHOWS

Born Free: Minerva (Chowringhee Place; 241052)-12, 3, 6, 8.30.

Virginia McKenna and Bill Travers star in this ever popular film

Bronco Billy: New Empire (Humayun Place; 231403)-12, 3, 6, 8.30

As Billy McCoy, Clint Eastwood once again plays the silent man with a heart of gold, fists of steel and a will of iron. Growing up as a slum kid, he now lives in an unreal world of open frontiers that are no longer there. And he is the star of a wild west show. The audiences and pickings are meagre. Apparently, Billy lacks showmanship.

A poor little rich girl (Sondra Locke) walks into his life and after the usual confrontations, Billy decides to teach her the lesson of how to live and love like ordinary folks

The story is as flat as a pancake and the performances, tired.

Caveman: Tiger (Chowringhee Road, 235977)-11.45, 2.45, 5.45, 8.15.

A prehistoric comedy starring Ringo Starr and Barbara Bach

Going Steady (A): Jyoti (Lenin Sarani, 241132)-12.30, 3, 6, 8.30

The story is set in the 50s and the narrative probes the now-on-now-off romance of Benji (Yaftach Katzur) and Tammy (Yvonne Michaels). There are the usual trappings of misunderstandings, tender making-up, fat boy jokes, rival motorcycle gangs and so on.

There is plenty of levity for those who relish those kind of scenes. But the film ends where it starts—at square one.

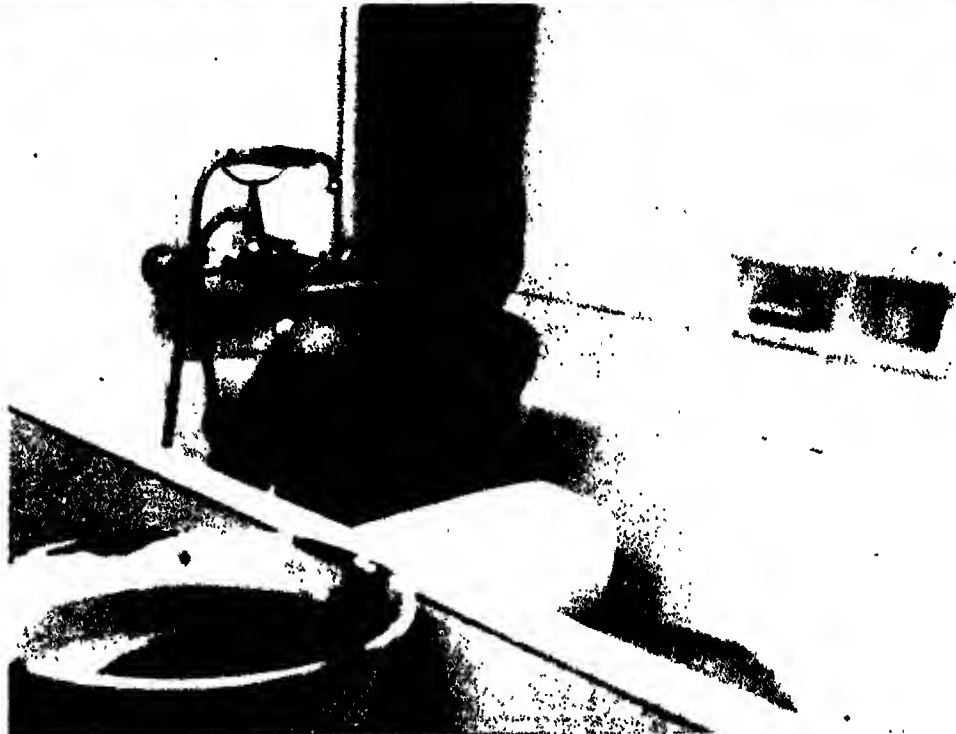
Hanky Panky: Globe (Lindsay Street; 231769)-12, 3, 5.45, 8.30.

A romantic mystery comedy and thriller, the film has Gene Wilder, Gilda Radner, Kathleen Quinlan and Richard Widmark in the leading roles. It is directed by Sidney Poitier and the music is by Tom Scott.

The Body (A): Lighthouse (Humayun Place; 231402)-12, 3, 6, 8.30.

This is a British documentary which "tells the facts about the human body which you and I do not know." But it tells them rather badly.

The central idea is that the human body is nothing to be ashamed of; in fact, it is something to be proud of. Various



Yaftach Katzur in 'Going Steady'

scenes and settings are used, helped by Vanessa Redgrave's commentary, to establish that fact

On the lines of those sex education films, this one is drawing in the crowds.

BENGALI FILMS

REGULAR SHOWS

Nishibhor: Uttara (Bidhan Sarani, 552200), Purabi (M.G. Road; 350680), Ujjala (Russa Road; 478666)-3, 6, 8.45.

Directed by Rashbehari Sinha, the cast includes Sandhyarani, Satya Banerjee, Kali Banerjee, Geeta Dey, Anup Kumar, newcomer Somnath Chowdhury and Debasree Roy. The music is by Satyen Ganguly.

Samapti (A): Sree (Bidhan Sarani; 551515), Indira (Indra Roy Road; 471757)-3, 6, 8.45.

Based on Dulendra Bhowmick's *Ulukhagra* and directed by Bijoy Basu, the film has Madhabi Mukherjee, Sumitra Mukherjee, Lily Chakraborty, Anup Kumar, Nirmal Kumar, Chinmoy Roy, and Tapas Pal and Debasree Roy in the leading roles.

Sansarer Itikatha: Radha (Bidhan Sarani; 553045)-2.30, 5.30, 8.30; Purna (S.P. Mukherjee Road; 474567)-3, 6, 9.

The film, directed by Arabin-

do Mukherjee, stars Santu Mukherjee, Sumitra Mukherjee.

Rajeshwari Roychoudhury, Sovu Sen, Kajal Gupta, Swaroop Dutta, Anup Kumar, Ashim Kumar, Satya Banerjee and Tarun Kumar. The music has been composed by Shyamal Mitra.

Shilpi: Bijoli (S.P. Mukherjee Road; 473462)-2.30, 5.30, 8.30

An old hit starring the legendary pair Uitam Kumar and Suchitra Sen. Pahari Sanyal, Asitbaran, Molina Devi and Kamal Mitra play the other important roles

Shrinkhal (A): Rupbani (Bidhan Sarani, 553413), Aruna (M.G. Road, 359561), Bharati (S.P. Mukherjee, 474686)-2.30, 5.30, 8.30

Directed by Abeer Basu, the film has Veena, Abhijit, Joy, Anup Kumar, Robi Ghosh, Chnaya Devi and Sreela Mazumdar in the leading roles. The music is by Robin Banerjee.

TV

CALCUTTA

7 August

4.00: World of Sport.

5.30 Feature film in Hindi.

7.25: Saptahiki.

8.45: Focus: Current Affairs.

9.15: Bazme Qawali.

8 August

6.34: Chiching Phank: Dance

Drama *Ghumanta Rajpur*, 7.55 Sahitya Sanskriti *Baishe Sravan*. A programme on the death anniversary of Tagore. 8.45. **Chitramala:** Film songs in various languages. 9.15 *Aur Bhi Gham Hain Zamane Mein (10)* Serial by Reoti Saran Sharma.

9 August

6.34 Harekarakamba. 6.45: Choral songs on National Federation conducted by Nikhil Chatterjee

7.00: Play in Bengali: *Junglee* 8.45: The World of Nature presented by Khushwant Singh

8.55 Ek Mulaqaat *An interview with Lala Amarnath* 9.20: ABC of Football (6).

10 August

6.34 Pallikatha An ideal krishi vijnayan kendra.

7.00 **English film serial.** 7.40: Darshaker Darbare.

8.00 **Chittrahar:** Film songs in Hindi.

8.45: The Lucy Show (18) 9.15 In This Our Land. Murshidabad silk.

9.35: Folk music Kashmir

11 August

6.34: Industrial programme: Documentary on Bengal Chemical.

8.00: Seasons through folk songs and dances: A composite programme. Dance: Shanti Bose Music: Lokgeeti Sangastha.

8.45: Places of pilgrimage: Kali Temple

9.15: Steel Plant of Vizag: TV film.



A scene from 'Krishnamay'

12 August

6.34 Jana Ajana: Programme on human digestive system (Part II)

6.45. Rajanikanter gan by Krishna Chatterjee.

6.55. Tarunder Janye Programme on vocational training and professional studies.

8.10. Rabindrasangeet: Arabindo Biswas

8.45 Towards progress: Tobacco

9.15: National programme of Music & Dance: Shehnai by Ustad Bismillah Khan.

13 August

5.30 Feature film in Bengali: Deshbandhu Chhittaranjan. Cast: Anil Chatterjee, Lily Chakraborty, Haradhan Banerjee and others. Direction: Ardhendu Mukherjee. Music Hemanta Mukherjee.

8.45. Documentary: Child Hawker.

9.15 *Baten Filmon Ki*. A programme on film appreciation

SPECIAL EVENTS

7 August; 9.30 am

Belgatchia Netaji Sangh presents Ananda Shankar and Tanusree Shankar and troupe in a programme of audio visual orchestra and ballet.

At Rabindra Sadan (Cathedral Road: 449937).

7 August: 6 pm

Rangakarmee presents the Hindi play *Guna Ghar* (based on Ibsen's *A Doll's House*), with Usha Ganguli, Purnan Jaiswal, Chhavilal, Rajesh Sharma, Pratap Jaiswal, Asha Shastri, Om Pareek, Master Hirkendu Ganguli, Baby Sona Mishra and Rani Mitra in lead-

ing roles. Direction: Tripti Mitra.

At Kalamandir (B) (Shakespeare Sarani; 449086).

7 August: 6 pm

Sraabon Hoye Ele Phire, a programme of Tagore songs with dances, will be presented by Tribeni. The notable participants include Sumitra Sen, Argha Sen, Sushil Mullick and Indrani Sen in songs and Alakananda Roy, Sutapa Dutta Gupta, Rekha Maitra and Snigdha Goswami in dances. An added attraction of the evening would be a solo recital of Tagore songs by Subinoy

Roy and a programme of readings from selected portions of the play *Raja* by Tripti Mitra and Saonli Mitra.

At Rabindra Sadan (Cathedral Road; 449937).

7 August: 6.30 pm

Pratidhwani presents its maiden venture *Krishnamay*, a ballet choreographed by Guru Kelucharan Mahapatra and the music composed by Girija Devi.

At Gyan Manch (Pretoria Street).

7 August : 6.30 pm

Theatron presents *Medea*, a play by Euripedes.

The cast includes Arundhati

Banerjee, Ranjan Sarkar, Abhijit Sen, Bijoy Chakraborty and Babu Dutta Roy. Direction: Sali Banerjee.

At Sisir Manch (Acharya J.C. Bose Road: 441451).

9 August: 6.30 pm

In aid of Rabindra Charcha Bhavan, Patranu presents a programme entitled *Rabindranath*. The participants include Santosh Ghosh, Gour Kishore Ghosh, Amitabha Chowdhury, Subhash Mukherjee, Nirendranath Chakraborty, Sankha Ghosh, Sunil Gangopadhyay, Amitava Dasgupta, Purnendu Puttra, Nabanita Dev Sen, Samarosh Majumdar, Debduai Banerjee, Pradip Ghosh, Amiya Chatterjee, Gouri Ghosh, Kajal Choudhury and Ivy Raha. Also a programme of Tagore songs with discussions, *Tumi Ki Korohi Chhabi*, with Dr Somendranath Bose, Partha Ghosh and Kumkum Chatterjee

At Rabindra Sadan (Cathedral Road: 449937)

11 & 12 August: 7 pm

Nathabol Ananabobol, a play translated by and featuring Saonli Mitra, produced by Sombhu Mitra and presented by Sarani. The programme is sponsored by Herent King.

At Sisir Manch (Acharya J.C. Bose Road: 441451)

THEATRE

BENGALI

7 August: 3 and 6.30 pm

11 & 13 August: 6.30 pm

Aghatan: Bangana (153 2A Acharya Pratapa Chandra Road: 556846)

Written by Biju Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile Anup Kumar

Asami Hazir: Biswaroop (2A Raja Raj Kissen Street: 553262)

The play, directed by Rash-behan Sarkar from Bimal Mitra's story has Vasant Chowdhury, Premangshu, Kiron, Sofia and Ujjal Sengupta with Sreela Majumdar and Dilip Roy in the leading roles. Bibor: Rungmahal (76 1B Bidhan Sarani, 551619).

Subhendu Chatterjee and Subrata Chatterjee along with Santosh Dutta form the leading part of the cast in this play directed by Samar Mukherjee from Samaresh Basu's story. Rangini: Circarena (6 Raja Raj Kissen Street, 557213).

The play is based on Samaresh Basu's *Bijon Bibhuan* and is directed by Samar Mukherjee. The leading artistes are Haradhan Baner-

BOOKS

Below are the ratings of bestselling books for the week ending 25 July, 1983:

Fiction

1. *Exocet* by Jack Higgins
2. *Shame* by Salman Rushdie
3. *Other Side of Dream* by John Star
4. *Angel's Weep* by Wilbur Smith
5. *The Little Drummer Girl* by John le Carre
6. *Outrage* by Henry Denker
7. *Hollywood Wives* by Jackie Collins
8. *Different Seasons* by Stephen King
9. *The Almighty* by Irving Wallace
10. *Black Heart* by Eric von Lustbader

Non-fiction

1. *Guinness Book of World Records (1983)*
2. *Cadbury's Bournvita Book of Knowledge*
3. *Cricket World Cup 1983*
4. *Yoga for Health*
5. *India Who's Who 1983*

(This list is based on information given by: Oxford Book & Stationary Company, Kwality Book Company (Dharamtalla and New Alipore), Modern Book Depot and Genesis Book Shop).

jee, Saien Mukherjee, Samar Mukherjee, Srirup Mitra, Jayasree Sen, Debika, Geeta Karmakar, Aloka Ganguly, Geeta Dey and Miss Shefali. **Sreeman Sreemati:** Pratap Manch (Acharya Pratulla Chandra Road).

Directed and acted by Gyanash Mukherjee, with the leading artist Basabi Nandy. **Sundari-Lo-Sundari:** Jogash Mime Academy (S.P. Mukhar-jaa Road; 460746).

Directed and acted by Chim-moy Roy, the play stars Sumi-ta Mukherjee, Daboprasad Singha, Rupak Majumdar, Juin Banerjee and others

TRAVEL

PLANES

Calcutta—Bangkok—Hong Kong—Tokyo: Calcutta departure, AI316 (2*) at 2205 hours; Calcutta arrival AI307 (3) at 0200.

Calcutta—Bangkok: Calcutta departures, TG312 (1, 3, 6) at 1345; Calcutta arrivals, TG311 (1, 3, 6) at 0900.

Calcutta—Karachi—Copenhagen: Calcutta departure SK976 (4, 7) at 0800, Calcutta arrival SK975 (4, 7) at 0630. **Calcutta—London—New**

York: Calcutta departure, AI103 (2) at 0030.

Calcutta—London: Calcutta departure, BA144 (2, 5) at 2145, Calcutta arrival BA145 (1, 4) at 1350.

Calcutta—Kathmandu: Calcutta departure TG 311 (1, 3, 6): 0945; Calcutta arrival TG 312 (1, 3, 6): 1300.

Calcutta—Dahli: Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 401 (daily) at 1040, IC 264 (daily) at 2205.

Calcutta—Bombay: Departures, IC 176 (daily) at 0640, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 0850,

IC 274 (daily) at 1850.

Calcutta—Madras: Departures, IC 265 (daily) at 1435, Calcutta arrivals, IC 266 (daily) at 1935.

Calcutta—Gauhati: Departures, IC 229 (daily) at 1140, IC 230 (daily) at 1425.

Calcutta—Ranchi—Patna—Lucknow—Dahli: Departures, IC 410 (daily) at 0550; Calcutta arrival, IC 409 (daily) at 1045.

Calcutta—Kathmandu: Departures, IC 247 (1, 3, 4, 5, 7) at 1330; Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250.

Calcutta—Dacca: Departure, IC 223 (daily) at 1440; Calcutta arrival, IC 224 (daily) at 1640.

TRAINS

Departure Up	Time	EASTERN RAILWAY, (HOWRAH) MAIL	Arrival Time	Dn.
1	19-20	Delhi Kalka Mail	8-15	2
5	20-00	Amritsar Mail	7-55	6
3	20-40	Bombay Mail via Allahabad	12-35	4
EXPRESS				
81	9-45	Air-Cond. Express Tri-Wkly via Gaya Dep.—Tues. & Wed. up to Naw Dalhi Dap.—Saturday up to Amritsar Arri.—Tuesday, Wednesday & Saturday	17-10	82
103	9-45	Air-Cond. Express Bi-Wkly via Patna Dep.—Thursday up to Naw Dalhi —Sunday up to Amritsar Arri.—Monday & Friday	17-10	104
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week Dep.—Mon., Thurs., Fri. & Sunday Arri.—Tuas, Wed., Sat. & Sunday	11-05	102
173	5-45	Himagiri (Jammu-Tawi) Exp Tri-Wkly Dep.—Wednesday, Saturday & Sunday Arri.—Monday, Tuesday & Friday	23-35	174
67	10-55	Bombay Janata Express Tri-Wkly Dap.—Monday, Wednesday & Friday Arri.—Tuesday, Thursday & Sunday	21-15	68
61	23-00	Dehradun Janata Express Wkly Dep.—Sunday Arri.—Sunday	8-15	62
9	21-35	Doon Express via Grand Chord	6-55	10
7	10-10	Toofan Express via Main Line	18-15	8
49	14-20	Amritsar Express	15-45	50
11	21-00	Delhi Express via Main Line	6-05	12
39	21-10	Delhi Janata Express via Main Line	5-20	40
19	22-00	Gorakhpur Express	10-50	20

Departure Up	Time		Arrival Time	Dn.
21	18-25	Mithila Express	6-45	22
57	8-10	Kanchenjunga Express Tri-wkly Dap.—Tuesday, Thursday & Saturday Arri.—Wednesday, Friday & Sunday	19-30	58
59	18-55	New Bongaigaon (Kamrup Express)	6-30	60
165	12-30	New Bongaigaon Janata Express	13-35	166
307	6-10	Black Diamond Express	21-20	308
309	17-15	Coalfield Express	10-25	310
305	18-20	Aasanoi Express	8-45	306
SOUTHEASTERN RAILWAY, HOWRAH MAIL				
3	20-00	Madras Mail	6-10	4
2	20-15	Bombay Mail via Nagpur	7-20	1
EXPRESS				
60	14-15	Gitanjali (Bombay) Exp 5 days a week Dep.—Mond., Tues., Wed., Fri., & Sat. Arri.—Mond., Tues., Thurs., Fri & Sat.	13-40	59
134	21-10	Ahmedabad Express 4 days a week Dap.—Tuas., Thurs., Fri. & Sunday Arri.—Tues., Wed., Fri & Sunday	4-00	133
30	12-40	Bombay Express via Nagpur	14-30	29
141	15-45	Coromandal (Madras) Express	11-00	142
37	23-10	Madras Janata Express	4-10	38
13	17-30	Tata Steel Express	10-18	14
11	6-20	Ispat Express	21-50	12
5	22-10	Jharauguda Express	5-00	6
15	21-25	Ranchi Hatia Express	6-40	16
7	20-50	Puri Express	5-30	8
9	18-45	Puri (Jagannath) Express	8-25	10
45	10-50	East Coast (Hyderabad) Express	16-45	46

SEALDAH (MAIL & EXPRESS.)

43	19-15	Darjeeling Mail	8-45	44
53	21-00	Gaur Express	5-00	54
51	11-45	Jammu Tawi Express	15-40	52
13	20-20	Upper India Express via SBG Loop	11-55	14
303	18-20	Bhadrathi (Lalgola) Express	10-20	304

CINEMA / 'Amar Geeti'

REVOLT SET TO MUSIC

Tarun Majumdar has just completed his prize venture



Director Tarun Majumdar



IT is 18th century Calcutta, just after the Battle of Plassey. At a musical gathering in a maharaja's house in north Calcutta, a song, vulgar in import, is being sung on the pretext of evoking the passion-filled devotion accorded to Radha and Krishna. Suddenly, a handsome young man in his twenties stands up in anger and protests loudly against the vulgarity.

Everybody is bewildered as they do not find anything amiss. After all, the deeds of gods and goddesses could not be described as vulgar even if the language is so. Asked what he would do if he composed songs, the young man hesitates for the briefest of moments and replies boldly that he would express the sentiments and ways of human love in his compositions. To him human love is real, pure and beautiful, and there is no need for crude words to express them.

Thirty-five years later, towards the end of the 18th century, the same man, handsome despite the years, is singing at a musical soiree in the outhouse of a renowned maharaja. A love song with sad

(Continued on page 18)





ctor Soumitra Chatterjee
nidhi Gupta, better known
Babu, and is amply sup-
Sandhya Roy as Sreemati.
mirer. Biswajit is cast as
anda Roy, the hero's
and the heroine's hus-

Photographs: Dhiren Dev

(Continued from page 16)

tunes pervades the atmosphere. There is silence all round. Only at intervals, faint murmurs of approval can be heard. Ultimately the song comes to an end. Only absolute silence meets it. They have been struck speechless.

Such had been the magical force of the Bengali *toppa* song, as composed and sung by its creator and greatest exponent, Ramnidhi Gupta, more popularly known as Nidhu Babu. The angry young man had kept his word, and at the age of 53 was born the *toppa* composer, Nidhu Babu.

The two episodes are but portions of the film *Amar Geeti*, recently completed by Tarun Majumdar, one of the finest contemporary directors here. He chose this theme for his latest venture for three reasons: one, to depict the social and cultural state of Bengal in the latter half of the 18th century; two, to focus our attention on the cultural stagnation of presentday Bengal by drawing a close parallel and finally to revive the compositions and songs of Nidhu Babu which is now more or less a lost art.

Ramnidhi Gupta was born in 1741 near Triveni and at an early age came to live at Kumartuli in north Calcutta. He died at the same place at the ripe old age of 97. He had, therefore, the opportunity to witness a plethora of social, historical and political changes. When he was born some 16 years before the Battle of Plassey, Bengal was passing through a dark era. There was allround anarchy, tyranny, poverty and moral depravation. The Mughal kingdom was coming to an end and the British Rai in the guise of the East India Company was striving to strike root in Bengal. This political anarchy left its stamp on the social and cultural life of Bengal to a marked degree. Said Majumdar: "Immediately after the battle of Plassey a socio-political calamity visited Bengal. The rural folks were the worst sufferers. The songs of the charan kabis reflected this calamity. The rajas, maharajas and zamindars were the sole patrons of *majlis* and songs. In those days there was no media and one had to depend solely on rich patrons. But these rich people patronised cultural entertainment which was extremely base in nature, like *khemta*, *kheur*, *bai naach*, etc."

It was during this dark age that Ramnidhi Gupta was born and grew

up to rescue the Bengali song from its decadent state. He was not only the creator of *toppa* in Bengali, but is considered to be a forerunner of what we now call the 'modern *kabya sangeet*.' Nidhu Babu was a particularly well educated man. He was well versed in Sanskrit and Persian as also in English, a rare qualification those days. This progressive background helped him to rebel against reactionary ideas and protest against the depravation of his age.

When he was 35, he left Calcutta for Chhapra in Bihar to serve at the government collectorate for 18 long years. It was fortunate for us that he did so, otherwise much of his musical talents would have been lost in the murky and turbulent environment of Calcutta at the time. Nidhu Babu was well versed in classical music even before he came to Chhapra. Here he learnt *toppa* from an Ustad.

Toppa had originally been the song of the camel riders. The merchants from the Middle East had brought it with them and had spread it through Rajputana and Punjab. Nidhu Babu quickly learnt the art and was eager to modify and project the inner rhythm of *toppa* in Benga-

'When some crisis befalls a country it is the foremost duty of an artiste to stand up and speak out the truth. In most cases, the artistes surrender'

li. But his Ustad differed as he felt that the Bengali language was too frail to bear the strength and fast flowing rhythm of *toppa*.

Nidhu Babu then started composing and singing *toppa* in Bengali. This type is quite different from the Punjabi one, known as Sheri Mia's *toppa*, the leading exponent of which was Ustad Gulab Nabi. In the Punjabi *toppa*, the 'tan' is fast flowing. Nidhu Babu succeeded in introducing a flowing undulatory movement on each 'tan' and this gave a 'melancholic touch' to the *toppa*. This special characteristic was later on developed by Kall Mirza and Sridhar Pathak and their successors. Though all types of lyrics are composed for *toppa*, the expressions of love and separation are its chief ingredients. This *toppa* is exclusive

ly Bengali in character and appeals to Bengali sentiments.

Nidhu Babu had composed some 400 songs or more, most of them between 1790 and 1810. Compared to the compositions of his age, these were simply outstanding. In clarity of thought, brevity of expression and chastity of language, they stood head and shoulders above all others. It is noteworthy that compositions of such high literary value could exist before the advent of Raja Ram-mohun Roy, Iswarchandra Vidyasagar, Bankimchandra and others. Even Rabindranath Tagore was influenced by Nidhu Babu. It is even said that the popular *Rabindra-sangeet*, *Aaj tomake dekhte elem. aunek diner pore*, has much in common with one of Nidhu Babu's songs.

In private life, Nidhu Babu came into contact with a *baiji* named Sreemati and was very much influenced by her. Sreemati was no ordinary woman. She was the source and inspiration of some of his more famous *toppas*, the notable one being *Bhalobashibe bole bhalobashine, amaar shovab aye toma boye aar janine*.

"At present, there is no personality like Nidhu Babu. When some crisis befalls a country it is the foremost duty of an artiste to stand up and speak out the truth. In most cases, the artistes surrender and come to a comfortable compromise. By this they may gain something for the time being but surely there is no place for them in history. Given the general acceptance of the trend towards vulgarity, the bold protest of Nidhu Babu and the stance taken by him acquires exceptional significance. I believe his example will serve an impetus to us."

Nidhu Babu was once invited to sing at a musical gathering in Patna. The raja who sponsored it had also brought from Calcutta a group of *kheur*, *khemta* and *tarja* singers. Nidhu Babu returned to Chhapra and a couple of days later a girl named Sreemati in the group from Calcutta came to him with the request that he teach her the songs which he sang at Patna. She even promised to give up her profession and lifestyle and to obey him absolutely.

At first he refused, but noting her sincerity and determination he finally agreed. He found that Sreemati had the makings of a true artiste in her and soon she became a source of inspiration for his songs.

Slowly and relentlessly there developed, besides their guru-disciple relationship, another subtle relationship which both of them refused to admit to themselves.

At this time a complication set in. Raja Mahananda Roy, the dewan of Murshidabad and a close friend of Nidhu Babu, came to see his friend at Chhapra on his way home from Patna. The raja was, by nature, an impetuous person. He saw Sreemati and was at once attracted towards her. He lost no time in proposing to her. She was shocked and naturally refused. But he would not take a "no" for an answer. He reminded Nidhu Babu about his earlier promise of being ready to sacrifice anything for him, and now wanted Sreemati as the price. He reacted sharply to the raja's proposal, but ultimately had to concede. Sreemati felt her guru had 'utilised' her to meet his own ends. So, she agreed to stay with Mahananda at Calcutta on the condition that Nidhu Babu would never visit them.

With the departure of Sreemati, Nidhu Babu became a totally changed man. He seemed to have lost all purpose in life. He gave up his job as well as his songs. He came over to Calcutta and when it appeared he was set on self-destruction, he met Sreemati through dramatic circumstances.

However, the union was not to be. With time Mahananda perceived that he had been unable to win Sreemati fully. There still remained a fine barrier between them which he could not cross. He was determined to win Sreemati and wooed her in every way. Sreemati once asked Mahananda to use his influence to popularise Nidhu Babu's songs. This, of course, was a self-destructive step for Mahananda as through this effort, Nidhu Babu's position would only get consolidated.

Yet, he carried out her request. He called a gathering of prominent conservatives and offered them huge sums on condition that they strived to popularise Nidhu's songs. After initial hesitation they agreed. On returning home, he overheard the conversation between Nidhu and Sreemati and misconstrued it completely. Jealousy and rage compelled him to go back on his word to patronise Nidhu's songs and their friendship was threatened. At this stage, Sreemati intervened and a solution was found.

The story covers only a small part

of Nidhu Babu's long life of 97 years. Said Majumdar: "It is quite impossible to try and trace his lifetime through a feature film. So I have selected only a certain portion which appears to be his most productive period. This is between 1772 to 1788. Sreemati's association with Nidhu Babu was only for 17 years and out of those 17 years my film covers almost 16."

Musing over the initial difficulties faced in making such a film, he said: "There are no photographs of Nidhu Babu. I had to select the characters in this film mostly through different works of eminent historians. Some books like *Calcutta 200 Years Ago*, *Maharaj Nanda Kumar*, *Banglaer Gaan* and many others came to my rescue. A bit of imagination also had to come in. This is probably the first time film shooting has been carried out inside Victoria Memorial. The authorities were very much impressed by the subject and gave me the necessary permission."

MAJUMDAR felt it is the beginning of a sort of cultural crisis in Bengali life today. "Today, there is definitely a dearth of composers and a stagna-



Daring to defy patronage

tion in expressions and lyrics," he said, "and in the name of orchestra what is going on is simply unbearable. Forty years after Tagore, we have not, barring a few cases, come across notable and refreshing compositions which can command our respect. We have lost the vitality, strength, flow, rhythm and depth in our music. In the pre-Nidhu Babu age, most of the artistes surrendered themselves to the needs of the rich for patronage and were thus lost to art and society. Only Nidhu Babu dared to defy this patronage and refused to surrender himself, thereby ushering in a new wave in the field of music."

The film, shot in colour, has Soumitra Chatterjee in the role of Nidhu Babu and Sandhya Roy as Sreemati. Biswajeet is cast as Raja Mahananda Roy and George Baker appears as the collector of Chhapra. Other notables in the cast are the two Setya Bandopadhyays, Chinmoy Roy, Meenakshi Goswami and Shekhar Chatterjee. Ramkumar Chatterjee, noted exponent of old Bengali songs, is the chief advisor to the musical side of the film while Hemanta Mukherjee continues as music director as in other Tarun Majumdar films. The shooting has been carried out on different locations in Calcutta, apart from the studios, and was completed in five months.

The director was in a dilemma while selecting the songs for the film. There were so many of Nidhu Babu's compositions to choose from and most of them equally rich in language and import. Eventually, Majumdar ended up taking as many as 24 numbers. He explained: "After much consultation with a number of stalwarts in various disciplines, I gave preference to the ones with the most forceful lyrics."

The director has also given an idea of the kind of songs that Nidhu Babu had to confront. These include songs that were sung at *pakkhir adda*, which was nothing but meaningless entertainment. *Songer gaan*, which were a commentary on the prevailing social events and on those people who were the cause of the events, have also been picturised. Majumdar has also included shots of the *khemta*, *kheur*, *taria* and *bai nach* in his film but, said he, "I have used these dances only as a backdrop against which I want to depict the true Nidhu Babu."

Sumit Mukherjee


QUIZ / Neil O'Brien



Debasish Pal, Dist. Burdwan, wants to know why Hindu custom prohibits eating during an eclipse. Perhaps there is some legend for the origin lost in the mist of time, but Mrs Kalyani Sen and Mrs Roma Chakraborty of the Department of Microbiology, Bose Institute, Calcutta, have a scientific explanation. Mrs Sen, whom I consulted, is sure that solar radiation has an effect on atmospheric bacteria. She believes that the ancient Indians knew about the changes in bacterial activity caused by solar radiation. During an eclipse the sun rays are cut off and the absence of solar radiation helps bacteria to multiply at a faster rate. As the effects of these pathogenic or non-pathogenic bacteria could not be determined by common men, eating such food was forbidden because most food-poisoning cases are caused by bacterial contamination. Hence the general belief grew that no cooked food should be kept during an eclipse. However liquids, such as milk and water, which

could easily be thrown away, were preserved by immersing a few tulsi (basil) leaves which, Mrs Sen contends, deter the rate of germination. So our ancestors were not just superstitious, but their men of science deserved the reputation they enjoyed.

"Why is a 'vaccine' so called?" asks Anjan Mukherjee, Calcutta-64, who goes on to say: "In 1794, Edward Jenner, a Gloucestershire doctor, first discovered the safe method



11th Question: What is common to these words: aspirin, kerosene, cornflakes and linoleum? (V.S. Ramesh Rao, Calcutta)

Ans: They are all trade names that have become words.

of inoculating matter taken from cow-pox vesicles as a means of artificial immunization against smallpox. As this first work of Jenner was with cow-pox, all inoculations thereafter have been honoured with the name 'vaccine'. In Latin vacca is a cow."

Supriyo Gupta, Calcutta-14, has some questions on that strangest of animals—the duck-billed platypus

of Australia.

This curious creature has the shape and size of a small otter covered with short brown fur; a heavy flat bill like a duck; a short flat tail; short legs with five-toed and webbed feet. Its young are produced from eggs, are born blind and hairless and suckled from milk-glands destitute of nipples, which open into a temporary pouch. It swims for its food, which consists of bivalve molluscs, insects, worms and larvae.

Sudeshna Sen Gupta, Hooghly, reports that "a quiz was organised at 'Arghya', the residence of Mrs Anjali Sen Gupta, by some enterprising local boys and girls. Out of the ten teams taking part, Crazy Boys came first, with two Bullets as runners-up. Kalyan Banerji and Susruta Ray were the quiz masters. An interesting aspect of this quiz was that instead of taped music for the Audio Round, Bob Antony played his spanish guitar. Although the quiz was on a modest scale, the organisers hope to extend their invitation to more teams next time."

Postscript: See you this evening at 6 at the Dalhousie Institute for the finals of the Argus Plate.

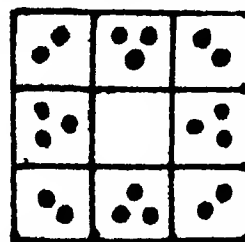
QUESTIONS

1. Which is the largest flying bird? (Soumitra Jash, Dhanbad)
2. Which are the three leading countries in the publication of books in the English language? (Susanta Ganguly, Calcutta-54)
3. What is the funny bone? (Jaydip Roy Chowdhury, Sahagunj)
4. In which Olympics was the Olympic flame lit for the first time throughout the Games? (Onkar Bhattacharyya, Serampore)
5. How many warheads is the MX missile capable of carrying? (Shibam Bhattacharya, Calcutta-75)
6. What is speleology? (Samrat Mukherjee, Calcutta-35 and Sudipta Bhattacharya, Calcutta-54)
7. What is singer Elton John's real name and for which group did he perform at the start of his career? (Kumar Basu, Calcutta-19)
8. Which language is spoken by the largest number of people in the world? (Shahid Hossain, Calcutta-19)
9. What is yellow cake? (Debanjan Biswas, Chinsurah)
10. What is the world record for solving Rubik's Cube? (Ashok Bhartia, Raniganj)

ANSWERS

- *1. The wandering albatross, with a wingspan averaging 10 ft. 4 in.
- *2. USA, Great Britain and India.
- *3. The part of the elbow over which the ulnar nerve passes.
- *4. Amsterdam (1928).
- *5. Ten.
- *6. The scientific study of caves.
- *7. Reginald Dwight. He started with a group called 'Bluesology'.
- *8. Mandarin Chinese, 675 million people in 1981.
- *9. Concentrated Uranium.
- *10. Minh Thai, 16, a Vietnamese refugee won the world championship in Budapest on 5 June 1982 with a winning time of 22.95 seconds from a standardized dislocation.
- *Answers given by persons sending in the question.

Solution to GREENERY BLUES



Inner Eye

NEXT SEVEN DAYS FROM AUGUST 7 TO AUGUST 13

A RIES
Mar 21-Apr 20
The good days are ahead. Your words and deeds will carry weight. Others will assist you in your ventures. Your meeting with seniors and elders will be fruitful. You will enjoy the week with your family. This is the most suitable time to seek success through speculative ventures.

T AURUS
Apr 21-May 20
Exhibit your talent this week. Chalk out your future plans. Be prepared to shoulder new responsibilities. You will benefit from meeting officials and strangers. Your financial status and business activities will remain good. You will be praised by your friends and relatives. Take care of your health.

G EMINI
May 23-June 21
Domestic affairs and speculative sources will bring much happiness. Your business will present many problems that require constant care. You will meet VIPs but immediate results are unlikely. Children will contribute to your happiness. You will be held in high esteem. Your health remains good.

C ANCER
June 22-July 22
Your attempts will succeed and thereby you will be able to exploit the situation. Correspondence will help you in your planning. Some may gain in sports, speculation or gambling this week. Don't worry about debts and pending suits. Your relatives will find means to fulfil their desires. Mind your health.

L E O
July 23-Aug 22
Be vigilant throughout the week. Your meeting with others will only result in loss of time. Secret matters may cause concern. Be prepared to shoulder new responsibilities in business. Your financial status will be raised by degrees. A pleasant journey is likely. Your health remains good.

V IRGO
Aug 23-Sept 22
A pleasant horizon is indicated. Your incomplete ventures are likely to materialise. Pursue your objectives with greater zeal. You may have to undertake long journeys. Businessmen will acquire new stocks. Your words and deeds will carry weight. Pending suits will drag on.

L IBRA
Sept 23-Oct 22
The week will keep you busy. You are likely to meet disappointment and some of your friends may betray you. Correspondence will be difficult. Avoid gambling and speculation. Not an ideal time for love and matrimonial affairs. Keep a close watch on everything. Debts may cause concern.

S CORPIO
Oct 23-Nov 21
Take care in correspondence to avoid controversies. A tough time in financial matters is predicted but don't be dejected. You will be making new contacts with VIPs. Keep constant watch on pending suits. Avoid love affairs. Attend to your business carefully. Do not neglect your and your family's health.

S AGITTARIUS
Nov 22-Dec 22
All your affairs will make fair progress. Elders may cause some annoyance but this will pass over. You will be successful in a secret matter. Concentrate on your business. Defer social activities and dealings with elderly womenfolk. Your health will improve. Go ahead, fear nothing.

C APRICORN
Dec 23-Jan 20
A good week for businessmen to enter into new contracts. You will get back a major part of your money lying with others. Your family members will acquire costly clothes and ornaments. An unexpected transfer or promotion is likely. Do not be extravagant. A good week for students.

A QUARIUS
Jan 21-Feb 20
You will be rewarded for your talent and ability. Financial difficulties are likely to cause concern. Consult your elders in solving your problems. Trade with distant parties will be encouraging. Some may have to go on short journeys. Do not gamble or speculate. Your health remains good.

P ISCES
Feb 21-Mar 20
A good week for the working class. Chances of a promotion or transfer likely. Your colleagues will be lukewarm and noncooperative. Don't provoke any family member. Be tolerant if you want to avoid controversies and conflicts. Medical expenses are indicated. Short tours are likely.

BIRTHDAYS

August 7
Pleasant new friendships, courtship and perhaps marriage are indicated this year. Children and young colleagues are well signified. Variable influences promise success and happiness. Disputes over financial matters between January and February 1984 are likely.

August 8
Your affairs register some progress and an unexpected benefit may be expected. Your life proceeds on an even note and you will achieve a fairly good fortune and happiness. Do not take needless risks. Guard against impulsive actions. Health may cause concern.

August 9
A fair amount of success is foreseen this year, some through unexpected and unusual circumstances. Guard against quarrels and arousing the enmity of others. Provided financial restraint is practised a satisfactory year is predicted.

August 10
Endeavour to curb the dissatisfaction and restlessness now pervading you. Avoid quarrels and don't take unwise decisions during October and November. You will develop new interests and beneficial changes are promised provided you avoid extravagance.

August 11
Your year promises moderate success despite some sadness. Womenfolk will play an important part in your life. New trends and congenial family associations are scheduled. Be content with small gains.

August 12
Mixed influences indicate some success but also some losses and separation from loved ones. Property, speculation, dealings with authority, courtship, marriage and changes are ill-signified during this year. Courage, faith and fortitude will help greatly to surmount the difficulties.

August 13
Your year will be notable for an unexpected event which will benefit you. Financial expansion may be accompanied by some litigation concerning property. Do not spend on questionable pleasures and worthless friends. Attend to your business.




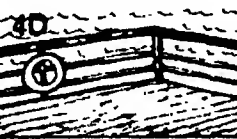

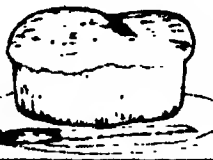
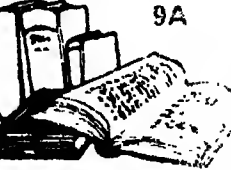

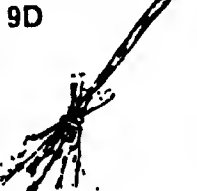




M.B. RAMAN

SUGGESTIONS

LUCKY NUMBER AND COLOURS

SUNDAY	ENTERTAINMENT	AUGUST 7	5	YELLOW
MONDAY	MEDITATION	AUGUST 8	6	BLUE
TUESDAY	SHOPPING	AUGUST 9	7	GREEN
WEDNESDAY	CITATION MOVES	AUGUST 10	8	DARK GREEN
THURSDAY	AUSPICIOUS TALKS	AUGUST 11	1	WHITE
FRIDAY	BUSINESS AFFAIRS	AUGUST 12	10	RED
SATURDAY	SPORTS	AUGUST 13	2	ORANGE

WONDERLAND

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SOLUTIONS
Across: 1 Flag 3 Arab 7 Crocodile 9 Books 11 Spotlight 12 Lamp 13 Date
Down: 2 Lyre 4 Rails 5 Bread 6 Monocle 8 Easel 9 Broom 10 Shot

Barter Bank
 If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6 Prafulla Sarkar Street Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

● **Microphone:** I would like to have a microphone (Ahuja or A.K.G. or Sony) for which I am offering 30 pieces of EP and SP records of Hindi and Bengali modern, folk and film songs. Those interested may contact Ravi Sircar.

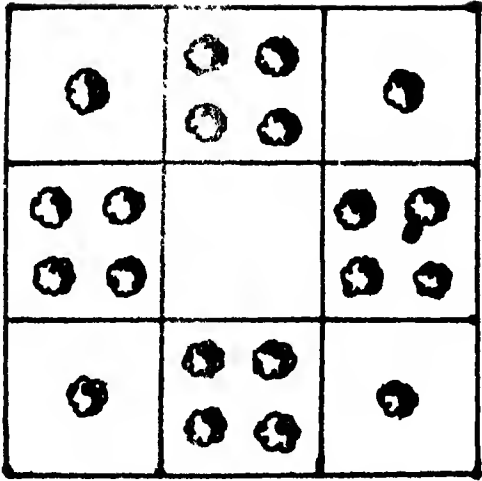
● **Cassettes:** I have a pre-recorded cassette of Sanam Teri Kasam and Teri Kasam which I would like to exchange for a pre-recorded cassette of Troyee or Aandhaa Kaanoon. Please write to Arindam Guha.

● **Books:** I have an advanced textbook of inorganic chemistry by Therald Moeller. I want to exchange it for a book on quantum mechanics or any such on recent topics in chemistry. Please contact Gautam Basu.

● **Blowups:** I have more than 50 blowups of famous sportsmen. I would like to exchange them for Indian first day covers of 1981-82. Anybody interested may write to Rajeev Bajoria.

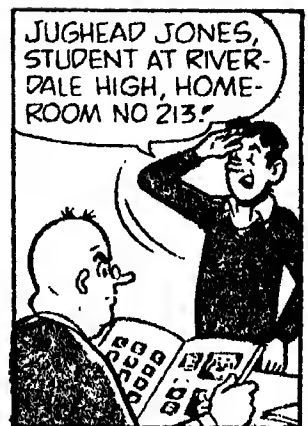
 **JUST-A-MINUTE**

By Shamlu Dudeja



GREENERY BLUES: A gardener has planted twenty shrubs around a central patch of lawn, as shown in the illustration, *six in a row*. The lady of the house found some patches more crowded than the others and ordered the *mali* to replant these same shrubs, *seven in a row*, to relieve congestion! How did he overcome this problem?

Solution on Page 20



OKAY, JUGHEAD, YOU CAN KNOCK OFF THE P.O.W. SHTICK, I KNOW IT'S SOCIALLY UNACCEPTABLE TO COOPERATE!

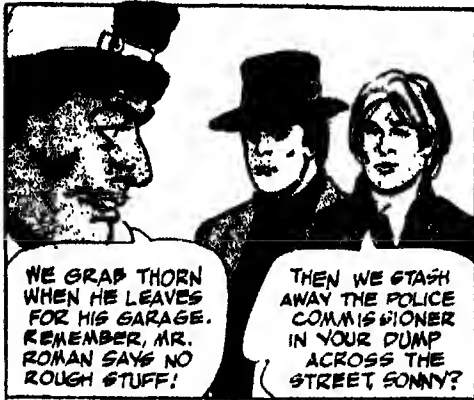
YES, SIR! YOU CAN'T TORTURE ME AND BRAINWASH ME, BUT I'LL NEVER TELL THAT REGGIE-- ER-- I MEAN--

OH, PLEASE, SIR, DON'T LAND ON REGGIE! HE'LL KNOW I TOLD AND MY LIFE WOULD BE MISERABLE!

JUGHEAD, I CAN'T LET REGGIE GET AWAY WITH THIS... HOWEVER...



JULIET JONES

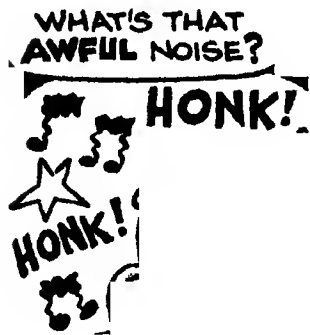
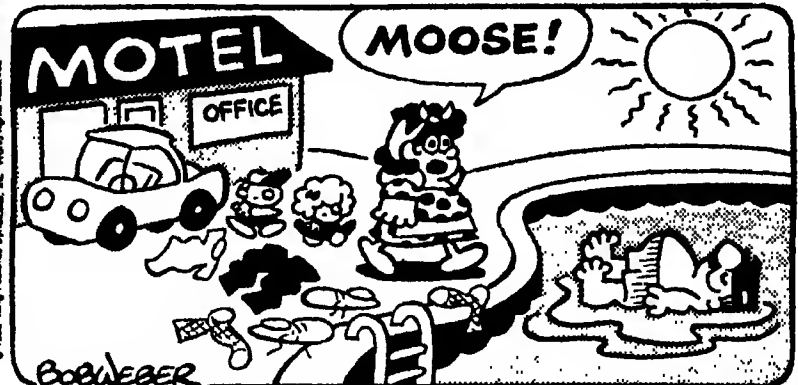


By Lee Falk

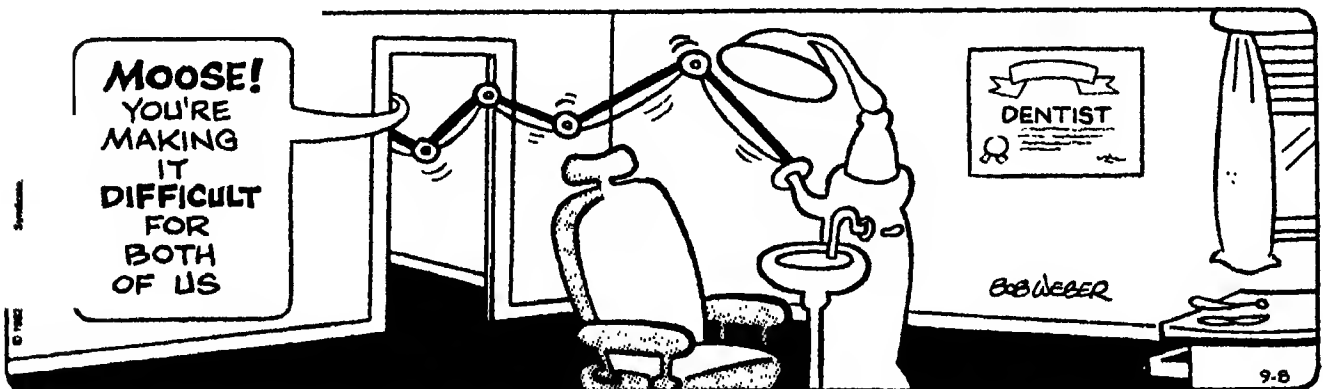


MOOSE MILLER

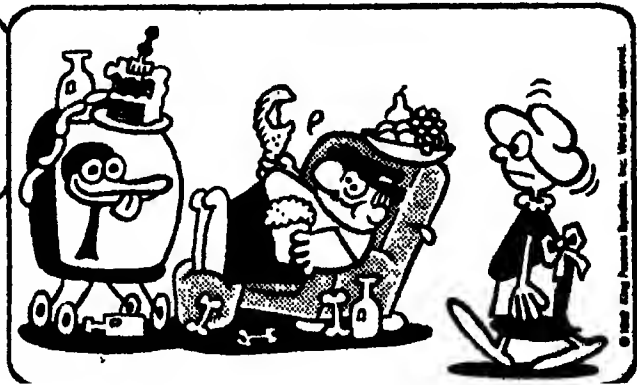
By Bob Weber



BLIP IS LEARNING TO PLAY THE TRUMPET FOR HIS SCHOOL BAND



TIPPY CROWLEY? SORRY, YOU HAVE THE WRONG NUMBER

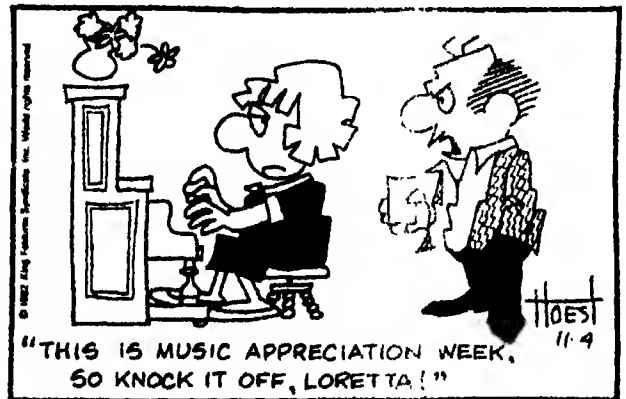
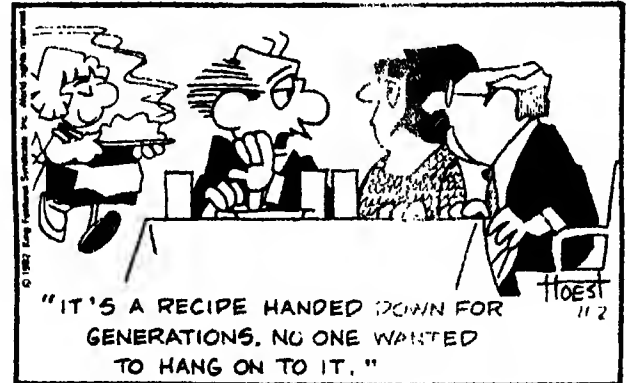
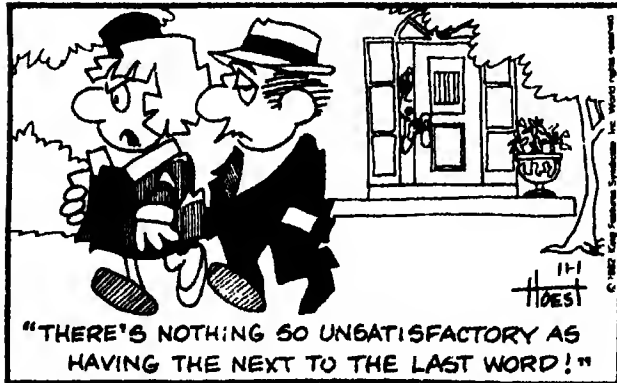


DR KILDARE

By Ken Bald



THE LOCKHORNS



SOWING THE SEEDS OF HARMONY

Every year around this time, 'Briksharopan Utsava' is celebrated

*When my footsteps will
no longer leave any trace
On the dust of this road
Who will dare say that I
am no more?
I shall take part in all
your games.
You will call me by a new
name
Lock me in newer arms
And time and again will I
come and go
My very old self of all
times.*

Thus Gurudev Rabindranath gazed at eternity. He looked upon death not as a negation of the life-process, but as a renewal that throws upon the gateway of the mysterious unknown from one world to another, from the finite to the infinite. Our mortal bounds may perish, but the endless cycle of time continues to unfold itself in life and death as two inevitable aspects of existence. So, on this day, as we commemorate Rabindranath Tagore's death anniversary, we do not mourn, rather we try to live up to his ideals, we reiterate our faith in the life Beyond.

On 22 Sravana (8 August), the death anniversary of Tagore is observed at Santiniketan with due solemnity. After the early morning Vaitalik, there is a memorial service at the Mandir which evokes an atmosphere of spiritual rapport and communion by chanting a selection of Vedic mantras. The evil can be lifted, the mantras said, and a discovery made of the continuum in which nothing is amiss, nothing is lost, in which the spirit is free to take its eternal journey. The songs chosen for the occasion which includes Tagore's unique

song of unbounded peace: Here in front, is the ocean of peace, deepened among the audience a sense of the presence in spirit of the asrama guru, to whom they had congregated that morning to pay their tribute. A Vaitalik song, Aguner parasmani, follows the divine service. On this day Rabindra Bhavana usually organises an exhibition on Tagore and the Uttarayan remains open for visitors.

*When I am no longer on
this earth, my tree, let the
ever renewed leaves of the
spring murmur to the
way-farmers; the poet did
love while he lived. These
lines were written by Tagore
in a visitor's book of the
little spatown of Fured
on the shore of the lake
Balaton where he planted
a linden sapling to commemorate
his stay in Hungary
in 1926. This has a*



Nurturing harmony between man and nature

bearing on his concept of death which is not all negation, but a gateway to higher life. Consistent with this unique philosophy of life and death, the tree plantation ceremony is held as usual in the afternoon on the same day, symbolising the bloom of new life and its growth.

Santiniketan, which started with two Chhatim trees standing in their precarious isolation in the midst of a yawning emptiness on all sides, grew steadily into a forest school, truly so called. The famous Sal-Bithi, Mango-grove and other avenues and orchards came into existence. Tagore started his school at Santiniketan as he thought it was just the place which would fit in with his tapovana ideal. But once in Santiniketan, he soon discovered the

irony of the situation. Around Santiniketan he found the vast barren plains extending to the horizon with their wave-like rise and fall. He found his prospective tapovana encircled and threatened by a widening desert.

Tagore wanted to give the people new festivals which would satisfy their intellectual and emotional requirements, and make for social harmony. Briksharopan is one of the many social festivals; he inaugurated for this purpose. After Tagore, Briksharopan Utsava is observed at Santiniketan on 22 Sravana. The ground is suitably prepared and decorated with exquisite alpona, designs marking out the holes where the saplings are to be ceremonially planted. The function begins with the arrival of the dancing procession. The girls come in a procession carrying leaves and flowers woven into various artistic designs. Five young boys and girls dressed up to impersonate the five elements sit on the raised decorated dais; five students recite the verses written by Tagore specially for this ceremony as propitiatory invocation of the five elements: earth, water, fire, wind and sky. Vedic mantras, Tagore's songs invoking plant life and urging neighbourly amity between man and the world of plants, are sung by the choir. The saplings are then planted and the function concludes with the well-known song of Tagore which bids godspeed to germinating life.

**Debi Prasanna
Chhatopadhyay**

DRESS CIRCLE



Left: Just back from his 17th concert tour of Europe, **Subroto Roy Chowdhury** this time had 30 concerts and gave eight lectures in nearly three dozen cities of West Germany, Switzerland, France, England and Belgium within a period of nine weeks. This time, the tour was sponsored by Amnesty International, among others, and full houses wherever this sitarist played brought him an advance contract for 1984. He was accompanied by Asit Pal of AIR on the tabla.

Right: One of the young reporters of **THE TELEGRAPH** was recently honoured with the Lions' international award for excellence in journalism (English) "in the service of humanity." **Barun Ghosh** (25, at left) highlighted the plight of 28 luckless girls interned in Presidency Jail, Alipore, in his expose, *Born in Chains* (issue dated 7 May). In an appropriate gesture, Barun kept the running shield, but donated the entire prize money of Rs 500 to the Soroptimist International Club of Calcutta, the social welfare organisation working for the girls about whom he wrote.



Public Domain



Left: **Lila Ray** is familiar to readers of English literature for her translation works and her own poetry. She has received several honours for her works here and abroad. Last fortnight, she was facilitated by the Forum: Indian Literature at Raj Bhavan. The governor, Mr B.D. Pande, awarded her the certificate of honour and later, speaking about her own achievements, Ray stressed the necessity of better translation facilities.

CALCUTTA / Barun Kanti Chatterjee





CALLING EVERYBODY UNDER 14!!

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Fill in the form given below, attach a postal order worth Rupees five in favour of "The Telegraph" and mail it. Or better still. Cut out the coupon and bring along the money to the office of THE TELEGRAPH. The address: 6, Prafulla Sarkar Street, Calcutta 700 001.

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Post Mortem

Appalled

Your Limelight on 'The Pains' (Aug 21) was quite interesting and informative. Unfortunately, the person who shot into the limelight recently—Mr Swraj Paul, and the reasons for this, haven't been dealt with satisfactorily. Instead, the article was mainly centred around the Apeejay Group.

A. Naveen Kumar,
Durgapur

First Step

I congratulate Mr Ghosh for his lucid article on abortion, one of the burning issues of contemporary society ('A problem that won't go away,' Aug 14). Legal abortion is a safe surgical procedure with a maternal mortality rate of 1.4/100,000 live births whereas illegal abortion has a maternal mortality rate of 50-100/100,000 live births, especially in developing countries like India.

Data from a study conducted by the Indian Council for Medical Research has shown that two-thirds of the women who underwent medical termination of pregnancy had later accepted effective contraceptive methods. Thus the opportunity to exercise a retroactive judgement about an unwanted pregnancy might act as the first step towards consistent contraceptive use in future. This positive association between abortion and contraceptive care might be further strengthened when abortion services are provided as part of integrated maternal and child health and contraceptive care.

Dr Mohan Lal Sarkar,
Hony Jt Sect,
Indian Medical Association,

Budge-Budge Branch,
Budge-Budge,
24 Parganas

This refers to the box item, 'Till when and how,' by Barun Ghosh, which contains some incorrect information.

The Medical Termination of Pregnancy Act permits abortions upto the 28th week of pregnancy and not upto 20 weeks, as stated. The phrase 'mid-trimester pregnancy' is defined as the pregnancy period ranging from the 13th week to the 28th and not upto the 20th week. The method of terminating mid-trimester pregnancy is not hysterectomy but hysterotomy which means opening up of the uterus by the abdominal route, removing the products of conception and then repairing the opening. Hysterectomy, on the other hand, is a gynaecological operation in which the entire uterus is removed due to some incurable condition such as cancer.
Kallol Basak,
Guwahati

Barun Ghosh's remark about unmarried patients being pestered with embarrassing questions is unfortunate. The medico-legal aspects of MTP compel questions which are not very pleasant, and hence they are asked to produce their guardians. After all, a girl of 16 may very well look 18 and the house surgeon has every right to be on the safe side.
Dr Siddhartha Mukherjee,
Calcutta

Omissions

While appreciating the highly informative study of Ela Pathak on English medium schools (July 17), I am rather confused to find that some important English medium schools, quite popular and well known for their good academic performance and record, have been left out of the list.

For instance, I may mention names of schools like Julien Day School, St Paul's, Carmel, Loreto Con-

vent, Kamesh Mitra Girls, Patha Bhavan, Bidya Bharati, Modern High School. Were they deliberate or accidental omissions?
H.R. Bose,

Addl Secretary,
Merchants' Chamber of
Commerce, Calcutta

Revealing

The article on Sunil Gangopadhyay (July 17) was very revealing. For a change, such a man was given a well deserved, intelligent coverage.

Your magazine makes good reading for Sunday mornings and afternoons. Please re-introduce the Top Ten book list and the record reviews. And do stop turning the Quiz column into an encyclopaedia. An essay or short story competition would be excellent.

Joydeep Bhattacharya,
Calcutta

This for That

"I came, I saw, I conquered" could be applied to THE TELEGRAPH and its Colour Magazine. There are many readers like me who have an impatient wait every Sunday morning. This growing popularity evidences an increasing demand for more coverage of features of life in Calcutta and its neighbourhood. I suggest that a page be earmarked for reports relating to the woes and ills of Calcutta and its neighbourhood accompanied by photographs, to reach the eyes of the city fathers.
Arun Sanyal,
Calcutta

Thank you for the Colour Magazine which provides a varied fare. But I feel you are providing too many pages (four) for comics. This can be reduced to two pages, and the other two allotted to science, science fiction, science book reviews, etc.
Somnath Mukherjee,
Calcutta

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The Calcutta Samaritans has provided a haven of comfort for misfits of every type for over a decade. A Limelight feature on the people behind the organisation.

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'Khandhar,' Mrinal Sen's latest film may well come to be judged as his best. Cinema presents the first-ever preview of the film.

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Prolonged civil war in places as far apart as the Middle East and Africa and recent outbreaks of rioting closer to home, in Sri Lanka, form the subjects of Rainbow this week.

Cover:
Shabana Azmi in
'Khandhar' (Subhash Nandy); The Pavamanis (Tarapada Banerjee)

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LIMELIGHT / The Calcutta Samaritans

A KINDLY LIGHT LEADING MANY

An organisation which is a haven of peace for many in the city

Subject: An advocate of the Calcutta High Court. Let's say his name is Mr Das. A middle-aged man, he is married and has a family to look after. When he was in his early thirties and doing well professionally, a problem cropped up. He was spending more than he earned.

As a result, there was hell let loose at home—a nagging wife (she was from a family where she never had to lift a finger and look at the state she was in now...etc.), children demanding more from their father every day and general mismanagement.

Result: a slow and steady decline professionally, mental unrest, insomnia, bickering, the works. A doctor friend recommended morphine to Mr Das to soothe his torn nerves. In the span of the next ten years, Mr Das turned into a habitual morphine imbibor while his dosage went up considerably.

A probable conclusion: Mr. Das died a slow and painful death.

No, he didn't. After having squandered half his wife's money on morphine, he was at his wits' end. All "friends" had deserted him; his legal practice had gone to worthier juniors, and he was a broken man in spirit and action, unable to fend for himself. What could he possibly do to extricate himself from this situation? Either kill his wife and family and abscond, or commit suicide.

He decided on the latter and set about it seriously. And, like all potential suicidees, foreshadowed his plans to a few friends. One of them suggested a visit to 17 Royd Street, where he could expect to receive help.

Mr Das found the place behind an innocuous looking church. A well mannered and soft-spoken young lady enquired whether she could be of any help. His first thought was to ask her for some money, and being a shameless enough addict, he promptly did so. But what for, she wanted to know. Expecting her to take pity on him, he poured out his story. She did not give him any

money, nor did she throw him out of the place. She merely asked him to come back the next day, promising to try to arrange something for him.

The next day, the day after and the next, was all talk, talk and more talk. He discovered that she was a better friend than any he had had before. He also found himself providing the answers to his own problems, solutions which he had never given a thought to: simple ones, real ones.

Twentyseven months later, Mr Das was a normal adult male, capable of taking his own decisions and with a heartfelt hatred for morphine! He had had just a few sessions with doctors in between.

Miracle? Not quite, but almost.

The people responsible for Mr Das' new lease of life are a young couple, the proverbial good samaritans, who have given away the best years of their lives caring for mentally affected and suicidal people. And all free of charge.

They are the founders of the Calcutta Samaritans. If you want to commit suicide and are still in two minds about it, they will bring you back to your senses. If you are at your wits' end, trying to find a way to stay alive with sanity intact, they will restore your spirits. If you are friendless, they will befriend you.

And "befriend" is the catchword.

They believe in the freedom of will...acquiescence to their 'treatment'—their friendship—is half the battle won. To a person who needs sympathetic judgement, force will only add to the burden

For they not only make you feel easy enough to pour out your grievances, but also that you belong to them, that you are close enough to accept advice, to let them show you the right direction. They help you regain your basic confidence in yourself and mankind in general.

Mr Vijayan Pavamani, the man with the kind voice and salt and pepper hair, and Mrs Premila Pavamani, the lady with the sweet smile and large eyes, are the ultimate "made for each other" couple. They share the same aim—to guide people to happiness, "for there is too much sorrow in this world."

During the forties, a boy called Vijayan and a girl named Premila were growing up in two different cities in Kerala, nurtured by the same Christian beliefs, but differing in spirit and action, in temperament and personality; little knowing that their lives would merge one day.

Vijayan finished his schooling in Calicut, graduated from the Calcutta Bible College and went to Bombay, where job opportunities were better. However, it was his creative genius which finally landed him a job. Kitab Mahal Publishers employed him as an artist in their firm, where his job was designing book jackets.

Being an erudite young man in the world of the sixties, where spiritual consciousness was the spirit of the day, Vijayan soon realised the purposelessness of the life he was leading, the importance of the goals that were receding ever further. Even the Theosophical Society's messages of universal brotherhood seemed to offer no concrete platforms. He was totally disillusioned. His mind rebelled against the fact that the churches were relying more and more on theorisation and rituals, and were gradually becoming meaningless.

He resigned from his job, and decided to go home to Calicut and join the church, to help people the right way. However, he reached home a changed man, a reborn Christian, for throughout the journey he had meditated on the basic



A cup of tea and a helping hand: a young girl finds sympathetic

beliefs of his religion. He joined the Youth For Christ organisation, since he knew now that it was the younger generation that he had to tap. Soon he was working among affluent youth, handling cases of addiction and giving counselling classes and moral instruction in schools.

Meanwhile, Premila had left Cannanore for a boarding school in Malabar. She received the best possible convent education, despite her father's premature death. Her mother, their sole guardian, tried her utmost to give the children the best in life. After leaving school, she opted for a secretarial course, leaving her younger sister the opportunity of higher education.

She became secretary to a surgeon, from whom she received intensive training on the handling and care of patients. Throughout this period, she suffered pangs of agony similar to Vijayan's and for the same reasons. Her upright nature and her religious upbringing kept her going when she joined the Operation Mobilisation project in Bombay which helped the anguished through correspondence. As she typed out the letters, she realised the immense gulf that separated her from reality and suffering. She saw hippies and foreigners who wanted to be Indian and do things which were more down to earth.

They were no hypocrites, and she felt the need to reach out to the distressed herself.

It was through her work that she met Vijayan and was simply bowled over by his dynamic personality and sincerity. Their outlooks differed, but she got along well with him, and in 1967, he proposed, she accepted and they became man and wife. Some time was to pass before they could come to Calcutta. They were transferred to Delhi, where their twins were born. Then they received a message from Calcutta, saying that Vijayan would have to be in charge of the YFC office here and that it was urgent.

In Calcutta again the majority of cases they were required to help out with were of youngsters who were emotionally distressed.

The Pavamanis lived in the grounds of St. Paul's Cathedral. Being an able mentor, and realising the inadequacy of such little as he was able to do, Mr Pavamani felt the need for an organisation where such problems would be dealt with exclusively. He mentioned his idea to the then canon of the Cathedral, the late Subir Biswas who was very enthusiastic about it and gave him a book on the London Samaritans and their achievements. This was exactly what Mr Pavamani was searching for. And thus, the Calcutta Samar-

itans was born in 1971, with the working principles of the London organisation.

Volunteers were vital at this stage, because just two people could not tackle the problems of the many who came to their doorstep in search of a new life. So they advertised in the local dailies for young volunteers who would have to be good listeners, possessing rational reasoning powers and above all, having compassion for people. These qualifications were necessary, since only such persons would be able to penetrate minds which were in shambles and in need of proper attention. They would have to be competent enough to tie loose ends together, evolve a solution to the life and death problem of an unbalanced person who was on his way to commit suicide out of sheer desperation.

Mrs Dalmiya was one such person. She had come to the Pavamanis for insight into a personal problem and when she felt that their advice and friendliness had done something positive, she volunteered to join them. She spread the word around, and soon, hordes of social workers were pouring into their office to enroll as counsellors. Those who met the requirements were taken in, the knowledge of the analytical and logical minds

crucial and intensive training given every week. And thus, the family became complete.

The doors of their office are open from 9.30 am to 8 pm everyday. The atmosphere is one of quiet confidence and understanding. A glass-walled cubicle serves as the consultation room, where clients talk to their counsellors. Each counsellor is assigned one client at a time, so that all conversation is absolutely confidential. The Pavamanis are the only ones privy to all cases, providing guidelines when an option falls.

The working system is novel, because the telephone—the instrument which contributes to so much abuse and irritability—is used as the primary means of communication. Those seeking help contact the Samaritans at 247832. This also serves the purpose of anonymity, since people who have crossed the boundary of hope prefer to remain nameless at least initially (the ego persists, and names make a difference).

Clients are very varied and interesting. They are never the same, never have quite the same problems. Mrs Sudha Palit, secretary of the Samaritans, spoke of one boy, barely 23, from a good family, and like the rest of the boys of his age in every way but one. He was fascinated by filth and dirty work such as cleaning garbage, commodes and unhygienic places. He loved to wallow in dirt.

Most people would have preferred not to associate with such a person and, but for the Samaritans, he would have suffered in a hell-hole of an asylum and gone from bad to worse. After Mrs Palit took him under her care, she succeeded in making some inroads into his perversion. Unfortunately, just before she could reach the "critical" point, the point where he would change for the better, the young man suddenly disappeared. The Samaritans never tried to trace him down.

This sounds absolutely unlike anything that a social service organisation would ever do; but this organisation does it for a reason. To them, he just did not want to carry on, and they believe in the freedom of will just as they do in God. According to Mr Pavamani, acquiescence to their "treatment"—their friendship—is "half the battle won. Nothing can be achieved through compulsion. To a person who needs sympathetic judgement, force will only add to the burden."

Where to contact them

Since the first of last month, the offices of the Samaritans have shifted to Flat 15, 3rd floor, 53/B Elliot Road, Calcutta 700 016. The telephone, however, has been retained by the office on Royd Street where Premila conducts the classes for destitute children. Since there is no telephone at their office in Elliot Road one has to go there to them in confidence.

So if you are contemplating suicide, if your child is facing death because of inadequate drugs, if you are a girl who is perplexed by puberty, if you have delinquency problems in your family, and of course, if you are unemployed—just dial 247832 or go over to Elliot Road.

This belief in basic human qualities, in the spirit of man and the ultimate saying that "man is his own master," are the motivating forces behind the organisation. And this has enabled them to strike out to the wider and more depressing field of drug addiction. The frustration and stress that accompanies an addict's daily life, is so distressing, specially when they have crossed the bounds of reality and are in their own world of delusions, that it provides a straight path to self-annihilation.

Even in a city like Calcutta, where the pace of life is not as fast as in other cities of the country, drugs have pervaded nearly 40 per cent of families, the upper middle class being the most affected. It is quite the "in" thing for young students to belong to a group which has accepted the role of narcotics as the very essence of staying alive.

As happens with the Samaritans, it is mostly the members of an addict's family who contact them, bring along the "patient" under some pretext or the other, and expect the Samaritans to cure him or her in a short while.

But here one is dealing with an obsession, a person whose will has deserted him. He is so detached that he does not bother or cannot bother about life; he just lives on and drifts because he does not die. Self-injury, irritability and loss of control over limbs are results of a drug-dulled brain. Pain of any kind is absent from their environ. So, they need even more special care, sympathy and understanding—the very first

medicine to self-realisation, to motivation and a purpose in life.

The Arunoday Midway Home was established by the Samaritans to provide just this sort of treatment to these wasted lives. The home is in Narendrapur, just a few miles from Calcutta. The term "midway" is important. The addicts for whom this Home has been constructed, are midway between reality and illusion; they simply drift on. On the other hand, the Home provides the sustenance they need on the road to salvation—between the primary psychological treatment and eventual cure. The care provided here offers hope in place of despair; the hiatus of living in a state of semi-consciousness is eliminated. The patients are first counselled and given occupational therapy; then, if need be, they are referred to a doctor who, again only if necessary, sends them to a nursing home. Then comes the Midway Home and finally, normalcy.

When the treatment is over, the bill includes only the cost of medicines because the specialists who look after the patients do not charge anything from those who cannot afford their services. "We are very lucky to have such a team of specialists with us and are extremely thankful that they empathise with our cause," says Mr Pavamani.

It is not always that clients need medical attention, they almost always come for financial help too. But this constitutes a severe problem for the Samaritans because, though they would sincerely like to help, being a free-service organisation means that sometimes they lack funds for their own upkeep. Mrs Dalmiya, now the chief volunteer and organiser-cum-treasurer, attempts to raise funds through charity shows and donations. In 1976, when Cliff Richard was in Calcutta, he was so impressed by the work the Samaritans had done till then, that he agreed to sing for them and donated the proceeds to the organisation. Ananda Shankar also performed at a fund-raising programme organised by the Samaritans. Through lectures, cultural shows and exhibitions, these well wishers of the distressed obtain their means to stay in working condition for years.

With the money that they have collected, they have started various auxiliary units. Vocational assistance is provided with the help of the Missionaries of Charity in the way



Tip Banerjee

A client talks to Mr A. Mukherjee, member of the 'Flying Squad' which checks the validity of requests for financial help

of driving lessons, welding training, secretarial courses and mechanical training.

A Samaritan school was founded four years ago in order to make the neighbourhood children (who waste their lives in some form or the other, be it friends or finance) realise the meaning of existence and to instil in them a love of learning. Children attending primary lessons at this school are later motivated to join the regular schools in the city.

Dependents Anonymous is the name of a fellowship formed on the inspiration of Mr Pavamani and consisting of men and women willing to share their "experience, strength and hope with a view to solving their common problem of dependence on addiction, habituation and captivities, often leading to insanity or early death." This fellowship prefers to remain in the shadow of the other activities of the Samaritans, so that the feeling of anonymity is nurtured "to deflate the ego and respect confidence."

Recently, an interesting case came into the hands of the Samaritans. One evening, Mr Pavamani was going down Park Street, when he

spotted a young African lying on the pavement with a crowd around him. When the African came to his senses, Mr Pavamani took him to his house, found he was half starved and weak, fed him and agreed to help him out after hearing everything. He was a Nigerian, who had been studying business management in Lucknow and had come to Calcutta on a project. He was out sight-seeing when he was mugged, his watch and wallet stolen, and he fell unconscious on the pavement.

The police registered the case; the Nigerian embassy did nothing to help but, on the contrary, discouraged the student from returning to his country. The Samaritans were left with a problem on their hands. Finally, through the initiative of Mr Pavamani and the monetary assistance provided by a few of his contacts, the boy was able to return home safely.

And the stories do not end there. The Samaritans have saved people closer to home from a lot of trouble. And there lies another story.

On a sunny day in 1975, during the Emergency, a professor from

wife had deserted him, he was suicidal and required Vijayan's help to live. He had read some of their literature, and felt that only they could be his true saviours. They gave him shelter in the Cathedral grounds. He seemed an affable man, offered to work for them and did so night and day. Vijayan gave him occupational therapy and found that this professor was not only interested in politics, he was an extremely knowledgeable person, a person who would hardly resort to suicide to save himself! Two and a half months went by in a flash, and then one day the police arrived. The house was searched, the professor taken aside and his luggage ransacked. It was then the Pavamans realised that they were harbouring the most wanted man during the Emergency—Mr George Fernandes! His disguise was so perfect that no one had managed to penetrate it till then! During the Janata government Vijayan was offered profuse help which he declined, preferring not to involve politics with the work he was doing. Mr Fernandes, however, has never forgotten their services.

CINEMA / 'Khandhar'

IS MRINAL SEN'S LATEST HIS BEST?

THE films of Mrinal Sen are always full of surprises. Each new film is different from the previous one, yet integrally linked to it by subtle strands of imagery and ideas. His latest Hindi film *Khandhar* is very much a continuation of his study of the middle class milieu and its problems of values in the recent Bengali films like *Kharij* and *Ek Din Pratidin*. Yet it is different from these films in the sense that it views the milieu outside its usual urban setting.

In that sense again, it is cognate with *Akaler Sandhaney*, where he also observes the urban middle class as a visitor to a rural setting. Adapted from the Bengali short story of Premendra Mitra called *Telenapota Abishkar*, this film reveals a more mature Mrinal Sen,

after his return to narrative filmmaking. He has left his earlier non-narrative style behind, and our cinema is all the richer for it.

A city-bred young man Dipu (Pankaj Kapoor) takes two of his friends to spend a weekend at the crumbling country seat, where his predecessors were powerful zamindars many generations ago. The friends—Anil the writer (Annu Kapoor), and Subhash the photographer—start off with a sense of physical adventure but what ensues is a re-discovery of their values. While looking for abstract visuals among the ruins, Subhash discovers instead the palpable reality of a young girl (Shabana Azmi), who lives alone with her paralytic mother (Geeta Sen) in one corner of the derelict mansion.

When Dipu goes to make an

obligatory call on this aunt, Subhash joins him out of an impulsive curiosity. They find the old lady on her death bed, waiting every moment for the return of the young man who had promised to marry Jamini. Everyone else knows that the young man will never return, but the old lady, now totally blind, mistakes the silent Subhash for him, and pleads with her unseeing eyes and urgent voice to carry out the promise.

Dipu and Jamini are too dumb-founded to tell her the painful truth, and Subhash, in a moment of overwhelming compassion, is compelled to play along in this dangerous game. But life is inexorable, and when the time comes the visitors take their leave to go back to Calcutta perhaps never to return, and the girl has no alternative but to tell her



The vital moment when Subhash (Naseeruddin) (Annu Kapoor) and his mother (Geeta Sen) has been

out of compassion, that he is the one who Jamini's so that her daughter could get married



(Above) Subhash taking his last few shots before he returns to the city and (below) the last glimpse he, and the audience, have of Jamini



mother the terrible truth

Mrinal Sen's film is about the inevitability of life which cannot allow the photographer to be the Prince Charming who will save the damsel in distress from the deserted castle. But neither can it negate the young girl's deep yearning for a man's love, nor can it erase the image of the girl among the ruins clicked by the internal shutter of the photographer's mind. By being true to his own compassionate self, Subhash tells a lie—that is the paradox of human values with which Mrinal Sen deals. It is a paradox that exists on many levels at the same time, between the true and the false, between fantasy and reality.

Khandhar deals with the interior world of its characters in a manner that no Mrinal Sen film has done previously. Human relations are explored not around words spoken, but through silent gestures, and on the many layers of thought and feeling that underlie even a mundane conversation. The relationship of Jamini with her mother is shown with great delicacy. They both have no one but themselves to fall back on, yet both intensely wish for the marriage.

Cinematically, what adds a special dimension to the human situa-

Mrinal Sen: Naseeruddin is one of the greatest actors in the world

TELEGRAPH: Among your Hindi films, *Khandhar*, like the previous *Mrigaya*, is a narrative film. What prompted your departure from the non-narrative style of your earlier films like *Bhuvan Shome* and *Ek Adhuri Kahani*?

Mrinal Sen: My interest in the non-narrative approach has its genesis in my reading of Joyce and Woolf during the formative years. I felt that the structure of their novels was able to reflect the shrinkage of time and space in our technological civilization. In the 60s, I discovered what the non-narrative style could achieve in cinema, in the works of the French New Wave, specially Godard. *Bhuvan Shome* was inspired by this and by a desire to shake the iron-clad conventions of Indian cinema. In a conformist society like ours, where people rarely wish to depart from the experiences of their predecessors, our cinema needed a certain madness to open up new horizons of expression.

Bhuvan Shome and *Interview* were made out of my commitment to social change and my medium. I wanted to use the tools of my trade to defy existing traditions and explore new avenues. In that sense, film technique has a political role, but I discovered that, by itself, it was not enough. I was not able to reach my audience in the manner I wished to; even though *Bhuvan Shome* was a success, it was an accidental one. The audience, fed on narrative cinema, used their stock responses to read a story into a film in which I intended to tell none.

The effort to reach out to my audience with the desired effect led me to the definitive narrative structure of *Mrigaya*. Even here I used the end card to exhort people to stand up, in order to make my political point. *Mrigaya* has a 1930s setting, and I tried to invest the story with a contemporary



relevance. You must remember that it was made during the Emergency. I have always tried to restructure any narrative according to my own artistic and political ends.

Q: But *Mrigaya* is quite different in tone and temper from *Khandhar*?

A: Yes, primarily, *Khandhar* is about the middle-class, while *Mrigaya* had a working-class setting. My upbringing and political education in the Communist movement always taught me to be wary of the middle-class and its values. But the political changes that took place after the Emergency, and specially the emergence of the Left Front, has left me more respectful towards my own class. For me, making a film about the middle-class becomes like dragging myself by the hair to the mirror, and shaking my own finger at myself. That is the difference between *Khandhar* and *Mrigaya*.

When I look back at *Mrigaya*, I find it is too one dimensional, too pat, and unable to render the complexities of reality. In trying to discover means of communicating to my audience I went back to my IPTA background, but its aesthetics and style are unable to tackle the complexities of life today.

Q: What precisely do you mean by the IPTA background, and why is its approach no longer applicable?

A: The kind of approach and values that IPTA propagated in different art forms was based on a hope for the future, on a new sun rising in the horizon. Political situations in the 30s and 40s were conducive to such hope, because the political enemy was clearly identifiable, and the artist could easily take sides. But after the transfer of power in 1947, after the ideological disputes between the communist parties of the Soviet Union and China, after the

tion is the locale. The broken walls and caved-in ceilings of the crumbling mansion becomes a physical incarnation of the downfall of life. The image of a decaying building has been a recurrent motif in the recent Mrinal Sen films, and it is interesting to notice that they are all in the colonial style.

Architecturally, they seem to represent the decaying feudal-colonial values that continue to remain in our society. Life continues to go on among the ruins, with the complexities of middle-class problems and

conflicts. When Jamini breaks down before her mother at the end of the film, the camera moves away to show the servant girl walking away from them through the ruins.

Much of what Mrinal Sen achieves in *Khandhar* is done through some remarkable visual imagery, not only of the ruins, but also of the people who are there in it. The dichotomy of fantasy and reality in which the characters live, can be discovered among the bricks that stare out from the once stately walls and towers. Mrinal Sen creates a

kind of middle-class Xanadu, where living human beings are torn between the abject reality of existence and rosy wish-fulfillment.

In *Khandhar* acting plays an extremely important role. In portraying the internal world of his characters Mrinal Sen has depended very greatly on his cast, and they have turned out a film which is rare in Indian cinema in terms of subtle and understated acting. Geeta Sen, as the paralytic mother, is left with little more than her expression and the urgency in her voice to com-

splitting of the communist party here, confusion is the dominant reality. The red flag is no longer just a rallying point for the artist, it is also the vortex of conflicting political opinions. But the dichotomy of the situation is such that he cannot totally ignore it either.

In such situations it is impossible for any one to know the truth. On the contrary, it is more truthful to accept the confusion. As Elio Vittorini wrote in a letter to Palmiro Togliatti, "The point is not to pocket the truth, the point is to chase the truth, to go after it." Today, I cannot see any new sun rising in the horizon to pledge myself to. Instead, I pledge myself to look around in the prevailing ideological confusion. When the tramp changed his character with Chaplin's *The Great Dictator*, the rise of fascism was responsible. The confusion in my own times is responsible for the change from the simplistic pattern of *Mrigaya* to the more complex structure of *Khandhar*, and *Ek Din Pratidin*, and *Akaler Sandhaney*. They are examples of my chasing of the truth.

Q: Would you say that *Khandhar*, like the other two films, is a film about despair amidst the confusion?

A: On the contrary, none of these films are about despair, but about the hidden strength of the individual who is genuinely bewildered by the political confusion. The confusion is real in moral terms, but the sensitive individual's struggle with his own conscience and values is no less real. In *Akaler Sandhaney*, *Ek Din Pratidin* and *Khandhar* I wish to say like Calvero in Chaplin's *Limelight*, "Life goes on, that is progress."

Q: What dictated your choice of the story for *Khandhar*?

A: In terms of style and content Premendra Mitra's story *Telenapota Abishkar* moved me deeply when it came out in late 30s. Most of my leftist friends had considered it then as an example of art for art's sake. But when I read it again recently, it touched a chord deep within me, in my present state of confusion. The story is related to our inherent urge to fantasize, even though we confront the reality around us, even though we understand it. But life is also too strong an influence, it constantly plucks us back from where fantasy has taken us.

Q: You have said that you try to invest any story you choose with meanings of your own. What meanings have you invested in *Khandhar*?

A: I am constantly apprehensive that in the moral and political confusion of our times, we are in danger of erosion of basic human values, like the

purity of our love and hatred, like the warmth of our convivial life. This fear is reflected in *Khandhar*, and the hope to fight it with, is touched upon. When the photographer returns to his Calcutta studio at the end of the film, the human compassion that he has shown during the holiday has touched him, and enriched him. His image of the girl among the ruins, not only hangs on the walls of his studio, but is also embedded in his mind.

Q: Godard and Truffaut were important influences on your earlier work. Which filmmakers today would you identify as making a relevant impression on your work?

A: I think I was too overwhelmed by agitprop to understand and respond to the early Antonioni, Bergman and specially Bresson, whom I am now deeply moved by. I admire their ability to capture the interior world of the individual through the film medium. Bresson's film *Four Nights of a Dreamer* has shown me how silence can be punctuated by words, how film can freeze not only a moving image, but also passing time. *Khandhar* is particularly relevant in this context since here too I have tried not only to freeze time but to extend it, to study it at length. And I think that no other medium but film allows us to do this. In Indian cinema, the only other example of such use of film is in *Uski Roti* though Mani Kaul makes a fetish of it.

Q: What is your experience with the cast of *Khandhar*, which includes many new actors from our new cinema?

A: Both the new actors and the old have made *Khandhar* an exciting experience for me. Geeta is my wife, but she hardly acted in my earlier films, possibly because she was too close for me to assess her. But she has turned out performances of great depth and feeling in the last few films, and specially in *Khandhar*.

The new set of actors (Naseeruddin Shah, Shabana Azmi, Pankaj and Annu Kapoor) have also contributed immensely to this film, by their ability to understand the language of silence in which *Khandhar* is written. It has been exhilarating to work with them, both on the intellectual and emotional level. The dedication, honesty and sensitivity with which Shabana has transformed herself into a middle-class Bengali girl in a rural setting leaves me speechless with wonder. Both she and Naseer have an extraordinary ability to capture moods and emotions at multiple levels. My visits to film festivals puts me in touch with the work of different kinds of actors, but I can say without hesitation that Naseer is one of the greatest actors in the cinema world today. **J. G.**

communicate the tension with which she clings on to life on her deathbed. It is a performance of unusual economy and stunning power.

Pankaj and Annu Kapoor support the cast with great competence, allowing Naseeruddin Shah to explore sudden shades of meaning and significance. When we see him back in his Calcutta studio at work with an advertising model, he shows how many of us escape from one reality to other planes of reality.

Shabana Azmi contributes very

greatly to the warmth of the film. With anguish she looks at the visitors taking their leave, and her final breakdown in front of her mother are carried off with touching sensitivity. When she looks down from the broken parapet towards the photographer sitting beside the duck pond, her mixed feelings of hope and a sense of fruitlessness come through powerfully.

In terms of craft, *Khandhar* is so well made that technique is never visible. Surprisingly for a Mrinal

Sen film, the music (Bhaskar Chandavarker) is an object lesson in disciplined and understated emphasis. Both in form and content, *Khandhar* reveals a new Mrinal Sen, with new dimensions in his observation of human beings and his understanding of the middle-class predicament. There can be no doubt that this is his best.

Jagannath Guha

Photographs: Subhash Nandy

7 DAYS

S	M	T	W	T	F	S
4	5	6	7	8	9	10

The information given below is accurate at the time of going to press

HINDI FILMS

NEW RELEASES

Nischaan: Majestic (R A Kidwai Road, 242266), Bina (Bidhan Sarani, 341522), Purnasree (Raja Raj Kissen Street; 554033), Krishna (T C Dutta Street, 344262)—4 shows

Directed by Surendra Mohan and music by Rajesh Ghoshan, the film stars Rajesh Khanna, Jeetendra, Rekha and Poonam Dhillon

REGULAR SHOWS

Arpan: Opera (Lenin Sarani), Grace (M G Road, 241544), Ganesh (Upper Chitput Road, 332250)

Directed by J Om Prakash and music by Laxmikant Pyarelal the film stars Jeetendra, Reena Roy, Parveen Babi and Raj Babbar

Avtaar: Basusree (S P Mukherjee Road, 478808)—3 shows, Roxy (Chowringhee Place, 234138)—4 shows

A tearjerker worth seeing the film stars Rajesh Khanna, Shabana Azmi, Sachin and others

Bazaar: Metro (Chowringhee Road 233541)—3 shows Basusree (S P Mukherjee Road, 478808)—noon

A young woman (Smita

Patil) has run away to Bombay from her parental home in Hyderabad in the hope of marrying her lover (Bharat Kapoor), but finds herself in the position of a keep to help herself, she is forced to hunt for a bride for her lover's middle aged business associate who has returned from the Gulf with plenty of money They go to Hyderabad and stumble across Supriya Pathak, a young girl in love with a neighbourhood boy (Farooque Shaikh) The deal is settled and that gives an opportunity to a journalist friend (Naseeruddin Shah) to vent his feelings about it all In the end, Smita herself rebels and refuses to marry her lover

Sagar Sarhadi's first directorial venture deals with a strong story line and Naseer puts in an outstanding performance **Bekaraar:** Orient (Bentinck Street, 231917) & Jagat (A P C Road, 365108)—4 shows, Mitra (Bidhan Sarani, 551133) & Priya (Rashbehani Avenue 464440)—noon

Shallow problems callow youth and the tantrums of two young males this is the story in brief

Sunjay Dutt falls in love with the neighbour (Padmini Kolhapure) of his best friend (Mohnish Behl) But he is forced by his elder brother to marry the daughter of a rich man (Supriya Pathak) Several tantrums later you get two mismatched couples Padmini is then found pregnant with Sunjay's child though married to Mohnish The rest of the film

is spent in unravelling the knots

Apart from Padmini's looks this film is full of rubbish

Betaab: Jyoti (Lenin Sarani, 241132)—12, 3, 6, 8 45, Gem (Acharya J C Bose Road, 249828)—2, 5 15, 8 30 **Naaz** (Lower Chitpur Road, 262773) & Ujjala (Russa Road, 478666)—4 Shows, Liberty (Chittaranjan Avenue, 553046), Uttara (Bidhan Sarani, 552200)—3 Shows

The hero lives on a picturesque ranch with his mother, making a meagre living as a farmer A nearby stud farm and palace are bought by a millionaire who has with him an arrogant daughter

The hero spends the first half of the film taming the shrew and they then go through the process of falling in love The rich father refuses to accept the match, but some complications later, is forced to give in Then follows another dose of villainy action scenes with horses, dogs, guns and fists

Sunny Deol and Amrita Singh both make their debuts in this film, the former with great promise, the latter without any Well directed by Rahul Rawail

Himmatwala: Hind (Ganesh Chandra Avenue 274259)—4 shows

The way to your rival's daughter's heart is through courage So Jeetendra tries this ploy to win over Amjad Khan's daughter Sndevi This film is plugged as the storming-in of Sridevi but actually it is a comeback film after the box office failure of her *Solva Sawan*

Soutan: New Cinema (Lenin Sarani, 270147)—4 shows

Some exquisite shots in Mauritius are the highlight of the film apart from plenty of glamour, emotion and wardrobe

The film centres around a smalltime boat owner (Rajesh Khanna) who falls in love and marries the daughter (Tina Munim) of a wealthy banker (Pran) who has a nasty second wife (Shashikala) and brother-in-law (Prem Chopra). He also gets involved in an (at night, platonic) affair with his Harjan accountants (Dr Shriram Lago) daughter (Padmini Kolhapure)

Khanna becomes a shipping

tycoon but misunderstandings, villainy, songs and dances lead to an explosive situation The film ends with a supreme sacrifice by Kolhapure and all's well because the barren wife offers flowers on the other woman's *arhi* and accepts the widowed (now dead) other woman's child as her own

FOREIGN FILMS

NEW RELEASES

Not Now Darling (A): Jamuna (Marquis Street, 243715)

Modern Times: Tiger (Chowringhee Road 235977)—4 shows

The great Charlie Chaplin's all time great full-length laugh-riot

REGULAR SHOWS

Excalbur(A): New Empire (Humayun Place, 231403)—12, 2 45 5 30, 8 15

The story about King Arthur and his knights is too much of a cliché to repeat here, but the film is marred by mechanical acting dreadful dialogue and uninspired direction No matter how good the pageantry or production values, it is a formidable task to present a mediaeval costume epic and get away with it A film by John Boorman

Paris I Love You (A): Metro (Chowringhee Road, 233541)—noon

Rivals (A): Minerva (Chowringhee Place, 241052)—12, 3, 6, 8 30

Krishna Shah is remembered here for his disaster *Shalimar* But this is a film he made earlier and with comparative expertise

A modernday story on the Oedipus Complex it is set in the complex social background of uptown Manhattan Joan Hackett is a young widow and her ten-year-old son is unusually close to her Into their world comes a man apparently a lackadaisical guide She feels attracted to him but is aware that she will find it difficult to deal with two males poles apart from each other and both in need of her She marries him nevertheless

Rivals is a sensitive study of psychological hangups. Scott



Farooque Shaikh and Smita Patil in 'Bazaar'

Jacoby as the son puts in a good performance.

The Body (A): Lighthouse (Humayun Place 231402)—12, 3 6 8 30

This is a British documentary which tells the facts about the human body which you and I do not know.

The central idea is that the human body is nothing to be ashamed of in fact it is something to be proud of. Various scenes and settings are used, helped by Vanessa Redgrave's commentary to establish that fact.

BENGALI FILMS

NEW RELEASES

Banasree. Darpana (Bidhan Sarani 552040)—3 shows

Sumitra Mukherjee, Dipankar Dey, Anil Chatterjee and Robi Ghosh form the leading cast of this film directed by Gyanesh Mukherjee.

Prithibi Amare Chaye. Rupbanni (Bidhan Sarani 553413) Aruna (MG Road 359561) Bharati (S P Mukherjee Road 474686)—3 shows

An old hit starring Utem Kumar and Mala Sinha along with Sandhyarani, Pahari Sanyal, Chhabbi Biswas and Anup Kumar. Nachiketa Ghosh has composed the music of this film directed by Niren Lahiri.

REGULAR SHOWS

Chokh Priye (Rashbehari Avenue 46440)—3 6 8 30
Mitra (Bidhan Sarani 551133)—3 5 45 8 30

The eye symbolises a society divided into warring classes. It is a society where the official laws are bent and twisted to serve the interests of the propertied classes. But the working class retains its fighting spirit and its determination to protest and resist. The passions that a dead man's eyes arouse in the film symbolise the energy that the ideals of a struggling working class retain even after the physical death of a revolutionary worker.

It is the spirit of the working class that crystallises around itself the support of a courageous class of liberal humanitarians represented in the film by Dr Mukherjee who is not cowed down by the Emergency and can go on insisting on his right to know whose eyes they are and to look into the papers. His refusal to operate may not be a revolutionary act in itself, but



Tapas Pal and Debashree Roy in 'Samapti'

has a value of its own in the perspectives of his class position and the times in general.

Directed by Utpalendu Chakraborty the film has won national and international awards.

Om Puri, Shyamanand, Jalan Anil Chatterjee, Shreela Mazumdar and Madhabi Chakraborty form the leading cast.

Jabanbandi: Radha (Bidhan Sarani, 553045)—2 30 5 30 8 30 Purna (S P Mukherjee Road 474567)—3 6 9

The story is based on the entangled family drama of a shrewd professional witness who had to prove himself to be a person with human flesh and blood when his own son's trial for murder touched his sensitive nerves.

An authentic story written and directed by Pranab Banerjee the picture has Mohua Roychoudhury, Santu Mukher-

jee, Kall Banerjee, Santwana Bose and Shekhar Chatterjee in the leading roles.

Samapti (A): Sree (Bidhan Sarani 551515) & Purabi (MG Road 350680)—3, 6 8 45 Indre Roy Road, 471757)—3 6 9

A young school going boy is forced to give up his studies and go to work. He has a conscience and also looks after his loving mother, ailing father and younger sister. The village is controlled by an evil zamindar and his slimy son and this forces him to go to Calcutta. He becomes a waiter in a shady restaurant. He returns to his village with a new awareness, talks back to the zamindar and finds love in the breast of his childhood friend. There is also a subplot involving the village whore and the zamindar's son.

Tapas Pal, Debashree Roy, Sumitra Mukherjee and



Mohua Roychoudhury and Kall Banerjee in 'Jabanbandi'

Madhabi Chakraborty lead the cast which puts in indifferent performances or indulges in hamming.

Sreeradhar Manbhajan: Surasree (Canal West Road, 353836) Rupam (College Street), Aleya (Rashbehari Avenue) and Bhabani (Rusa Road, 461528)—all 3 shows

Tapati Bhattacharya stars as Radha in this musical film directed by Soma Mukherjee and music by Kalipada Sen.

TV

CALCUTTA

4 September

4 00 World of sport
5 30 Feature film in Hindi.
7 25 Saptahiki
8 45 Focus A programme on current affairs.

9 15 Bazme-E-Qawal

5 September

8 34 Chiching phank
7 00 Bijan prasnage
8 45 Chitramala: Film songs in various languages
9 15 Aur bhi gham hain ze in Serial by Reoti S.

6 September

6 34 Telescope
7 00 Play in Bengali
8 00 Health hints
9 00 Ek mulaqaat An interview with Sh. Mulkh Raj Anand.

9 15 National programme of dance: Oddissi dance recital by Sonal Mansingh.

7 September

7 00 English film serial
8 00 Chitrahar.
8 45 The Lucy Show (22)

8 September

6 34 Industrial programme Educational programme for rural & unorganised workers
8 00 Seasons through folk songs and dances Shanti Bose & Lokgeeti Sanstha
8 45 Places of pilgrimage Jawalamukhi

9 15 A programme on International Literacy Day

9 September

7 40 Sports round up
8 10 Rebindrasangeet by Baitanik

9 15 National programme of music Sitar recital by Nikhit Banerjee

10 September

5 30 Feature in Bengali: Harmonium

8 45 Good for all of us Film
9 15 Baten Filmon Ki A programme on film appreciation

DHAKA

4 September

6 50 Sports programme
9 00 Film Hart To Hart Second Channel

7 30 Film. Best Of The West
Alfred Hitchcock Presents
5 September
6 30 Cartoon Fang Face
Woody Woodpecker
7 00 Tagore's song
10 25 Film: Wheels
6 September
7 30 Film: Different Strokes
8 55 Drama series: Aami
Tumi Shay
10 25 Film: Traper John MD

12 55 Sports programme
Evening Session
7 30 Film: Bawitched
8 55 Jatra: Traditional Bengali
drama
10 25 Film: Dallas
Second Channel
6 30 Musical show
**NOTE: The timings given
here are Dhaka timings. IST
will be 30 minutes less in
each case.**



Melavika Sarukkai: born to dance

Second Channel
6 30 Sports programme
7 September
6 30 Cartoon. Battle Of The
Planets
9 00 Film Man From Atlantis
Second Channel
7 25 Film. M*A*S*H
8 September
8 30 Drama of the week
Kusum O Keel
10 25 Film Yes Minister
Second Channel
6 30 Film Graat Western
Theatre
9 September
6 30 Cartoon Littlest Hobo
The Spider Man
10 25 Friday Night Cinema
Mr Jericho.
Second Channel
6 30 Drama
10 September
Morning Session
9 50 Cartoon Hans Christian
Andersen
10 15 Film You Asked For It
11 10 Ebari Ubati Family
quiz
12 05 Film The Powers Of
Mathew 511

SPECIAL EVENTS

4 September: 10 am
Julius Caesarer Sesh Satdin
will be staged by Theatre
Commune
At Academy of Fine Arts
(Cathedral Road 444205)
4 September: 9.30 am
Dakhinae will present a
programme of Rabindra-
sangaet
At Rabindra Sadan (Cathed-
ral Road 449937)
4 September: 6.30 pm
Rabitirha calabratas its 37th
anniversary with the dance
drama *Ramayana*
At Rabindra Sadan (Cathad-
ral Road, 449937)
4 September: 6.30 pm
Bohurupee presents its
latest production *Dharmadhar-
ma* written by Shyamal Sen-
gupta and directed by Amar
Ganguly The main partici-
pants ara Kumar Roy Amar
Ganguly, Kaliprasad Ghosh,
Namita Majumdar and Avera
Dutta

At Academy of Fine Arts
(Cathedral Road, 444205)

4 September: 6.30 pm
Rangakarmae presents
Maa, the Hindi adaption of
Gorky's *Mother* The cast in-
cludes Usha Ganguly, Vinayak
Joshi, Om Paraak, Ashok
Singh, Rajesh Sharma, Asha
Shastri and Rani Mitra Direc-
tion MK Raina

At Kala Mandir (B)
(Shakespeare Sarani,
449086)

5 September: 6.30 pm
Bahaag and Capstan Filtar
Kings present Malavika Saruk-
kal in Bharatnatyam and a sitar
recital by Nishat Khan with
Shankar Ghosh on tabla
At Kala Mandir
(Shakespeare Sarani
449086)

6 September: 6.30 pm
Rabitirha presents Suchitra
Mitra in a solo recital of Tagore
songs

At Rabindra Sadan (Cathed-
ral Road, 449937)

7 September: 6.30 pm
Binodini Natyagosthi will
stage the play *Shey Timire*,
acted by lady artistes only The
cast includes Dipika Banarjee,
Sabita Mukherjee, Tripti
Ganguly, Sreemati Pyna,
Malati Choudhury, Miss Shefa-
li, Geeta Day, Lily Chakraborty
and Madhabi Chakraborty
Diraction Geeta Day

At Rabindra Sadan (Cathad-
ral Road; 449937)

7 September: 7 pm
The Bengali adaption of the
popular Greek play *Medea*,
will be staged by Theatron,
with Arundhati Banarjee, Ran-
jan Sarkar, Abhijit Sen Bijay
Chakraborty.

At Academy of Fine Arts
(Cathedral Road, 444205)

8 September: 7 pm
Ankur and Regent King pre-
sant *Naathbati Anathbat*, a
play dramatised by and featur-
ing Saoli Mitra and produced
by Sombhu Mitra

At Rabindra Sadan (Cathad-
ral Road, 449937)

9 September: 7 pm
In aid of charities, *Rajdar-
shan*—a play by Monoj Mitra
and directed by Kumar Roy,
will be presantad by Bohur
upee The cast includes Amar
Ganguly, Soumitra Basu,
Namita Majumdar Kaliprasad
Ghosh and Kumar Roy

At Kala Mandir
(Shakespeare Sarani,
449086)

10 September: 9.30 am
Tapan Memorial Club pre-
sants Ananda Shankar and
Tanusrae Shankar and troupe
in a programme of Indian
Dance Creations and audio
visual extravaganza

At Rabindra Sadan (Cathed-
ral Road, 449937)

10 September: 6.30 pm
Sangaetacharya Kumar
Sachin Deb Burman Memorial
Committae organises a pro-
gramma of musical recitals by
renowned singers

At Rabindra Sadan (Cathed-
ral Road, 449937)

THEATRE

Aghatan: Rangana (153/2A
Acharya Prafulla Chandra
Road, 556846)

Written by Biru Mukherjee
the play has been directed by
Gyanesh Mukherjee, and the
star attraction is the versatile
Anup Kumar

Bibor: Rungmahal (76/1B
Bidhan Sarani, 551619)

Subhandu Chatterjee and
Subrata Chatterjee along with
Santosh Dutta form the lead-
ing part of the cast in this play
directed by Samar Mukherjee
from Samaresh Basu's story

Nahabat: Tapan Theatra (37A
& 37B Sadananda Road,
425471)

Directed by Satya Barido-
padyay, this play is regularly
being staged for the past 7
years and more

Rangini: Circarena (6 Raja
Raj Kissen Street, 557213)

The play is based on
Samarash Basu's *Bijon
Bibhin* and is directed by
Samar Mukherjee The leading
artistas are Haradhan Baner-
jee Sailen Mukherjee, Samar
Mukherjee Srirup Mitra,
Jayasraa San, Dabika, Geeta
Karmakar Aloka Ganguly,
Geeta Dey and Miss Shafali
Samadhan: Star (79/3 4
Bidhan Sarani 551139 4077)

Ranjitmul Kankana directs
this family drama which has
Mahendra Gupta, Kali Baner-
jee, Haradhan, Satindra,
Kalyani, Manju Chakraborty
and Prasenjit in the leading
rolas

Sreemati Bhayankari: Bijon
Theatra (5A Raja Raj Kissen
Street, 558402)

A Theatra Unit production, in
which the star attraction is the
famous comedian Robi
Ghosh who acts as well as
directs

TRAVEL

PLANES

Calcutta—Bangkok—Hong
Kong—Tokyo. Calcutta de-
partura. AI316 (2') at 2205
hours Calcutta arrival AI307
(3) at 2345

Calcutta—Bangkok: Calcutta
departures TG312 (1 3 6) at
1345 Calcutta arrivals. TG311
(1 3, 6) at 0855

Calcutta—Karachi—Copen-
hagen: Calcutta departura

SK976 (4, 7) at 0800, Calcutta arrival SK975 (4, 7) at 0630
Calcutta—London—New York: Calcutta departure, AI103 (1) 2355

Calcutta-London: Calcutta departure, BA144 (2) at 2145, Calcutta arrival BA145 (2) at 1335

Calcutta-Kathmandu: Calcutta departure TG 311 (1, 3, 6) 0945, Calcutta arrival TG 312 (1, 3, 6) 1300

Calcutta-Delhi: Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630, Calcutta arrivals, IC 401 (daily) at 1040, IC 264 (daily) at 2205

Calcutta-Bombay: Departures, IC 176 (daily) at 0640, IC 273 (daily) at 1950, Calcutta arrivals IC 175 (daily) at 0850, IC 274 (Daily) at 1850

Calcutta-Madras: Departures, IC 265 (daily) at 1435, Calcutta arrivals IC 266 (daily) at 1935

Calcutta-Port Blair: Departure IC285 (2 5) at 0600 Calcutta arrival IC286 (2 5) at 1040

Calcutta-Gauhati: Departures IC249 (daily) at 0600, IC229 (Daily) at 1140 Arrivals IC250 at 1800 (1, 2 3 5 6) and at 1220 (4 7), IC230 (daily) at 1425

Calcutta-Gauhati-Tezpur-Jorhat-Lilabari-Dibrugarh: Departure IC211 (daily) at 0615 Arrival IC212 (daily) at 1735

Calcutta-Imphal: Departure IC255 (daily) at 0945 Arrival IC256 (daily) at 1540

Calcutta-Agartala: Departures IC237 (2 4 6 7) at 0545 IC235 (1 3 5) at 1420 IC243 (daily) at 0700 Arrivals IC236 (1,3 5) at 1705 IC238 (2 4 6 7) at 1100, and IC244 (daily) at 0900

Calcutta-Bagdogra: Departure IC221 (daily) at 1135 Arrival IC222 (daily) at 1355

Calcutta-Jorhat-Dibrugarh: Departure IC213 (1 3 4, 6) at 0620 Arrival IC214 (1, 3, 4 6) at 1040

Calcutta-Silchar-Imphal: Departure IC255 (daily) at 0945, Arrival IC256 (daily) at 1540

Calcutta-Ranchi-Patna-Lucknow-Delhi: Departure, IC 410 (daily) at 0550 Calcutta arrival IC 409 (daily) at 1045

Calcutta-Kathmandu: Departures IC 247 (1 3 4, 5, 7) at 1330 Calcutta arrivals, IC 248 (1 3 4 5 7) at 1250

Calcutta-Dacca: Departure, IC 223 (daily) at 1440 Calcutta arrival IC 224 (daily) at 1640

TRAINS

Departure Up	Time	EASTERN RAILWAY, (HOWRAH) MAIL	Arrival Time	Dn
1	19-20	Delhi Kalka Mail	8 15	2
5	20-00	Amritsar Mail	7-55	6
3	20-40	Bombay Mail via Allahabad	12-35	4
EXPRESS				
81	9-45	Air-Cond. Express Tri Wkly via Gaya Dep—Tues & Wed up to New Delhi Dep—Saturday up to Amritsar Arr—Tuesday Wednesday & Saturday	17 10	82
103	9 45	Air-Cond. Express Bi-Wkly via Patna Dep—Thursday up to New Delhi—Sunday up to Amritsar Arr—Monday & Friday	17 10	104
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week Dep—Mon Thurs Fri & Sunday Arr—Tues, Wed Sat & Sunday	11-05	102
173	5-45	Himagiri (Jammu-Tawi) Exp Tn-Wkly Dep—Wednesday Saturday & Sunday Arr—Monday Tuesday & Friday	23 35	174
67	10-55	Bombay Janata Express Tn-Wkly Dep—Monday, Wednesday & Friday Arr Tuesday Thursday & Sunday	21-15	68
61	23-00	Dehradun Janata Express Wkly Dep—Sunday Arr Sunday	8-15	61
9	21 35	Doon Express via Grand Chord	6-55	10
7	10-10	Toofan Express via Main Line	18-15	8
49	14-20	Amritsar Express	15 45	50
11	21-00	Delhi Express via Main Line	6-05	12
39	21-10	Delhi Janata Express via Main Line	5-20	40
19	22-00	Gorakhpur Express	10 50	20

Departure Up	Time		Arrival Time	Dn
21	16-25	Mithila Express	6 45	22
57	6-10	Kanchenjunga Express Tn-wkly Dep—Tuesday Thursday & Saturday Arr—Wednesday, Friday & Sunday	19 30	58
59	18 55	New Bongaigaon (Kamrup Express	6 30	60
165	12 30	New Bongaigaon Janata Express	13 35	166
307	6 10	Black Diamond Express	21 20	308
309	17-15	Coalfield Express	10 25	310
305	18 20	Asansol Express	8 45	306
SOUTHEASTERN RAILWAY, HOWRAH MAIL				
3	20 00	Madras Mail	6 10	4
2	20 15	Bombay Mail via Nagpur	7 20	1
60	14 15	Gitanjali (Bombay) Exp 5 days a week Dep—Mond Tues Wed Fri & Sat Arr—Mond Tues Thurs Fri & Sat	13 40	59
134	21 10	Ahmedabad Express 4 days a week Dep—Tues Thurs Fri & Sunday Arr—Tues Wed Fri & Sunday	4 00	133
30	12 40	Bombay Express via Nagpur	14 30	29
11	15 45	Coromandal (Madras) Express	11 00	142
37	23 10	Madras Janata Express	4 10	38
13	17 30	Tata Steel Express	10-18	14
11	6-20	Ispat Express	21 50	12
5	22 10	Jharsuguda Express	5 00	6
15	21 25	Ranchi Hatia Express	6 40	16
		Puri Express	5 30	8
		Puri (Jajpur) Express	10 40	10
		East Coast (Hyderabad) Express	10 40	10
SEALDAH (MAIL & EXPRESS)				
43	19-15	Darjeeling Mail	8-45	44
53	22 00	Gaur Express	5-00	54
51	11 45	Jammu Tawi Express	15-40	52
13	20-20	Upper India Express via SBG Loop	11-55	14
303	18-20	Bhagirathi (Lalgola) Express	10-20	304

RAINBOW / World in Colour



Clockwise from left:

• This gunman watching over Tripoli belongs to the leftist Lebanese organisation, '24th October,' which is urging Lebanese authorities to take charge of guarding the city now that Syrian troops have evacuated some positions.

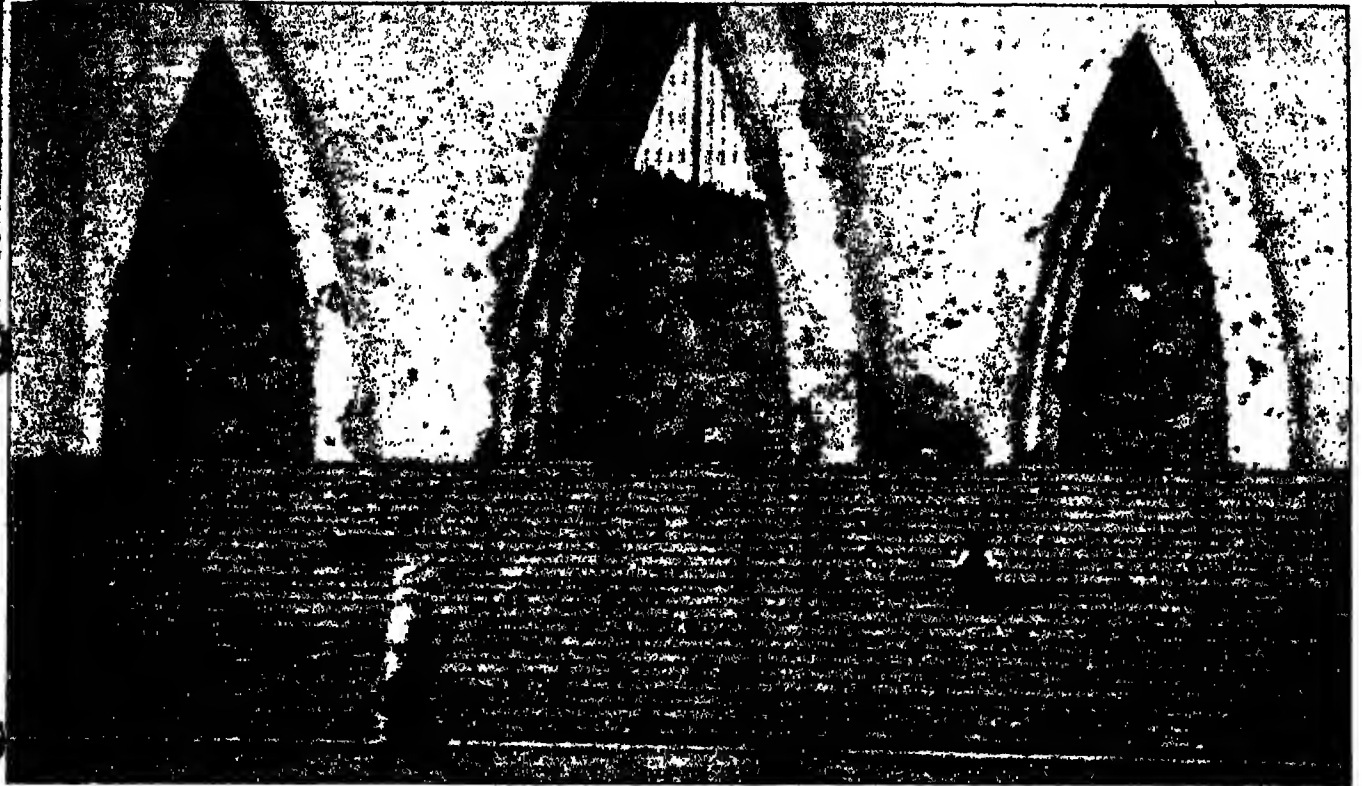
• The beautiful facade of Ndjamená cathedral in Chad's capital city is pockmarked with bullet holes and its entrance blocked with bricks, scars of the fighting which restarted in June this year when the rebel forces of former President Goukouni Oueddei launched an attack.

Conflict between the troops of President Habre and those of Oueddei has raged since 1978 as part of a 20-year civil war.

• In Ndjamená, local boys with a group of French paratroopers sent to back up the army of President Hissene Habre whose picture can be seen on the T-shirt of one of the boys.

• A Sri Lankan soldier stands guard before business premises in Colombo which have been barricaded while a woman walks past burnt down stores after riots destroyed some 1,000 homes and businesses and left 267 people dead in the country earlier last month.





GUIDE / Men's Wear

FOR THE SMART ALEC ABOUT TOWN

A rundown on what Calcutta has to offer for the sartorial male

THE yellow-purple shirt may seem *avant garde* on an intense macho posing for the cameras but may not do the same for you. You may not even have the *savoir-faire* of a nawab, to look elegant in casual wear. And although the non-conformist will disagree, the fact that clothes add a lot to your personality is undeniable.

A youngster, when asked what he thought of men's wear, replied "Jeans, T shirt and North Star, what else does one need?" This may well be the answer of most young males around town. It's nice not to give clothes too much importance and you may stick to your frayed jeans and faded T shirt but don't expect to get a 'lady killer' reputation with it. More often than not a well groomed look will appeal more than a shabby unkempt one, to a lady.

The jeans revolution took away a lot of the romance of the tie and tuxedo dinner but the latter is sure to turn up again like a bad penny. Girls still spend a good deal of effort in looking nice and dressy for an evening out and often complain of the disinterest most men show in their attire. It is not unusual to see boys in three-piece suits in Delhi or Bombay, even if it's a night out to the disco but Calcutta has always been rather staid and conventional in its taste. The Calcuttan will shy away from these "formalities," not realising that a three-piece suit can look refreshingly informal and classy. If you don't believe me, just ask any girl.

To begin with it wouldn't be a bad idea to start with a survey of all the places where you can get men's wear, readymades, fabrics, tailors, and other accessories. There are some shops where you can get everything in a man's wardrobe, so you don't have to hunt around for a shirt from one shop and a tie from another. There is no dearth of places in New Market which cater to all tastes.

Mohans (at B-93 New Market, 249584) has readymade shirts and trousers costing from Rs 100 to Rs 300 and from Rs 140 to Rs 375 respectively. T shirts by Smash, Move and Pro-line may cost anything between Rs 25 to Rs 250. They stock fabrics from Raymonds, Dinesh and Vimal. Besides these there are pyjamas (cotton and terrycotton), belts, ties, socks and swimming trunks. Jeans by Flying Machine, Polo, Legwear cost between Rs 90 and Rs 175. For winterwear there are pullovers, readymade suits and blazers for Rs 800 to Rs 1300. Tailoring charges for suits are Rs 450.

Novelty or V'Sons Collection (at F-68 New Market) stock fabrics from Raymonds, Vingo, Digjam and Gwalior. They have readymade shirts costing between Rs 100 and Rs 184 and an assortment of handkerchiefs, ties, socks etc.

Stylo (at 2 Lindsay Street; 232415) keeps suitings from Raymonds and shirtings from various mills. They do not have a readymade department and tailoring charges are Rs 95 for trousers and Rs

45 for shirts. They tailor suits for Rs 600, safaris for Rs 225 and blazers for Rs 400.

Chicago (at 1 Lindsay Street; 234383) also have fabrics from the same mills as Stylo but the tailoring is slightly cheaper. They charge Rs 80 for trousers, Rs 30 onwards for shirts, Rs 500 onwards for suits, Rs 200 for safaris and Rs 350 for blazers.

Allahadin, next door, who started **Talk of the Town**, now have their own exclusive boutique for shirts. Their cotton shirts for office wear cost Rs 55 and terrycot Rs 105. Shirts for evening wear may come for anything between Rs 145 and Rs 175. These are half-sleeved. Full-sleeved ones cost Rs 10 to Rs 15 more. They also have T shirts for Rs 130 to Rs 145. And they claim they will have, for the first time in Calcutta, designer shirts in cotton, which will cost between Rs 65 to Rs 75.

Talk of the Town (20 J.N. Road), also exclusively for shirts, have a range between Rs 55 and Rs 190.

Burlingtons (43 Park Mansion, Park Street; 249588) have everything from tie pins to briefcases. Readymade shirts cost between Rs 95 and Rs 160 and readymade trousers between Rs 150 and Rs 175. There is also a collection of Swiss cotton shirts for Rs 325. Tailoring charges for shirts with imported collars are Rs 65 and for trousers Rs 110. Their speciality is evening shirts or party shirts which cost between Rs 150 to Rs 375. They stock fabrics from Raymonds and Digjam and tailoring charges for suits are Rs

595 and for safaris Rs 295. They also keep shoes made in collaboration with an Italian firm which cost between Rs 325 to Rs 350, other shoes costing between Rs 150 and Rs 295. Ties, socks, belts, briefcases and wallets are also available.

Vogue, on Park Street, keep fabrics from Digjam and OCM. They tailor shirts for Rs 20 onwards and trousers for Rs 75 onwards. They also tailor *sherwanis* for Rs 600 and suits and safaris. They have a branch at 9 A Chowringhee Place. **Barkat Ali**, and one at 5 Lindsay Street.

Park Fancy Stores (Park Centre, 24 Park Street; 213568) sell cotton shirts for Rs 65, terrycot for Rs 130, jeans for Rs 130, corduroy and gaberdine trousers for Rs 220 and Rs 140. Their T shirts, by Smash and Move, come between Rs 35 and Rs 60.

Trend, also in Park Centre, is another boutique which sells shirts. Prices range between Rs 130 and Rs 180.

Peppermint (Mona Lisa, 17 Camac Street) keeps spun and terrycot readymade shirts costing between Rs 110 and Rs 650. Tailoring charges for shirts are Rs 35 and trousers Rs 90. They also have a collection of Chinese silk prints for shirts.

Gargi or FU's (12 Loudon Street) have casual shirts costing between Rs 110 and Rs 160, cotton FU's shirts between Rs 68 and Rs 103 and other shirts between Rs 160 and Rs 255. Jeans by FU's, or of drill, canvas and corduroy cost between Rs 102 to Rs 308.

Pratibha Pachisia

DRESS CIRCLE



Above: First came the National Award winning film, *Kanku*, then came *Parinay* another National Award winner. And now **Kantilal Rathod** has completed *Ramnagri* (starring Amol Palekar and Suhasini Mulay), a film presented by Hrishikesh Mukherjee. Rathod has, prior to being bitten by the feature film bug, won over a dozen prestigious ad film awards. He was recently in Calcutta to promote the sale of his film in the eastern region.

Left: 'A Goddess of Dance,' is how the French described her after seeing her scintillating performance. **Malavika Sarukkai** (24) probably one of the most sensational young dance-stars in India has a soft corner for Odissi, but this time she will present her maiden Bharata Natyam recital to a Calcutta audience. Tomorrow is the Day.

QUIZ / Neil O'Brien



Pranab Ghosh reports on a quiz for juniors: "The ninth Percy Baptiste Quiz (run by AQUO for school children upto Class X) was held in the hall of the Dalhousie Institute. The teams were, in order of seating, Loreto House, Julien Day, La Martiniere (Boys), St James', St Xaviers', Calcutta Boys', Dalhousie Institute, South Point and La Martiniere (Girls).

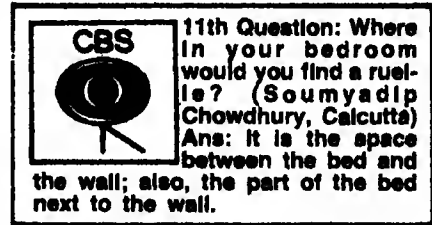
On that lovely evening beaming, earnest faces, cheered all the way by an enthusiastic audience, mostly of school children, keenly battled it out for twelve rounds ending in a most exciting finish.

The questions covered a gamut of interesting subjects. Interesting indeed! Whoever knew the mnemonic for the fate the wives of Henry VIII met: 'Divorced, beheaded, died; divorced, beheaded, survived!' LM (Girls) correctly answered. 'German goitre' turned out to be a paunch acquired by heavy beerdrinking. Fancy, school kids correctly answering that one!

Hardly a question bounced back. Even the tricky 'googlies' were deftly played. Question: 'Who was Pan-

dora's tather?' Answer: She had none, for she was made by Hephestus for Zeus so that he might through her punish man. Question: 'What vowels are there on the bottom line of a typewriter keyboard?' Answer: 'None.'

The visuals provided a pleasing variety ranging from a young Churchill to Hercules slaying the lion, with Flemming Delfs, the Javan rhinoceros and Paul Revere thrown in



between. Some of the guesses provided entertainment. 'What is common to Lal, Pat, Notey and Kalmi?' "They are tennis players", answered someone. (They are in fact sags).

After three rounds Don Bosco (9) and Julien Day (6) took an early lead. CBS on 2 did not look like the eventual winner. At the half way stage the scores were Don Bosco-15; Julien Day-11; South Point-9; followed by CBS and DI on 8; Loreto, L.M. (B) and L.M. (G) in a cluster on 7. After the 10th round Don Bosco was leading with 19;

breathing down their neck was CBS with 18. Excitement mounted when CBS whizzed past Don Bosco in the penultimate round.

The final points tally: CBS-23; Don Bosco-20; Loreto and South Point-19; Julien Day, DI and LM(G)-17; LM(B)-15; St Xaviers'-12; and St James'-9. The winning team comprised Sandeep Talukdar, Joydeep Dey, Mohan Dutta and Sheshadri Sen.

Thus another exciting and entertaining Quiz was over. Kudos to the young Quizmaster Barry O'Brien who with an effortless ease did a splendid job. He maintained an unflagging tempo laced with wit and humour which enlivened the proceedings. One missed the quiet, almost self-effacing figure of Percy Baptiste, the donor of the Trophy and sponsor of the quiz who from far away Australia (where he has migrated) has continued his interest for the regular holding of this Quiz."

Postscript: The next open quiz is Argus's 'Close Up' Quiz, the newest on the AQUO open circuit. An elimination round will be held today at 5 pm at Christ the King Parish Hall. The preliminary rounds will take place at the Dalhousie Institute on 9 and 10 September at 6 pm. Quizmasters Pranab Ghosh and R.M. Sen.

QUESTIONS

1. What is the meaning of judo? (B.P. Bhowmick, Calcutta-14)
2. Where are Islands of Langerhans? (Reena Sinha, Patna-6)
3. What does the word 'piano' mean? (Nirjhar Dasgupta, Calcutta-15)
4. Which is the Land of Long White Cloud? (S. Garg, Calcutta)
5. In slang what is a coffin nail? (Suvasish Ghosh, Calcutta-37)
6. Which country elects its king periodically? (Bappa Mukherjee, Calcutta-29)
7. Which poet died at the age of 39 when he was about to collaborate with the composer Stravinsky on a grand opera? (Girish Sambhu, Kharagpur)
8. Who is the Father of the U.S. Constitution? (Rajeev Bajoria, Calcutta-6)
9. What are Leonids? (Krishna Pillai, Giridih)
10. How did the term 'quinella' come about in terms of horse racing? (Subesh Roy, Calcutta-26)

Answer to HEAR, HERE!

The words from the two columns are *homophones* (Hear, here). (1-h; meet, meat) (2-a; eye, I) (3-b; die, dye) (4-c; check, cheque) (5-g; racket, racquet) (6-f; weight, wait) (7-d; knit, nit) (8-e; sun, son)

ANSWERS

1. The gentle way.
2. In the human pancreas.
3. Abbreviation of piano e forte (Italian) 'soft and loud', expressing its gradation of tone.
4. New Zealand.
5. A cigarette (from the belief that every cigarette smoked is one more nail in the coffin).
6. Malaysia.
7. Dylan Thomas.
8. James Madison, 4th President of the U.S.A.
9. Streams of meteors which appear to originate from the constellation Leo.
10. US term an adaptation of Spanish 'quinella' in the same sense - a form of (usually total) betting in which the punter is required to select the first two place getters in a race, not necessarily in the correct order.

Inner Eye

NEXT SEVEN DAYS FROM SEPTEMBER 4 TO SEPTEMBER 10

ARIES
Mar 21-Apr 20
Moderate success and happiness are predicted if extravagance and law suits are avoided. Influential relatives and friends, especially womenfolk will prove helpful. Your home front will remain lively and joyful. Chances of meeting an old friend of the opposite sex.

LEO
July 23-Aug 22
Your reasoning power and keen perception will help to surmount all your difficulties, particularly in business. Watch finances carefully. Do not speculate. Intellectual activities are well signified. Exercise care and prudence where documents are concerned.

SAGITTARIUS
Nov 22-Dec 22
A fair measure of success and good fortune is indicated. High officials will prove helpful. You will receive good news. Speculation is likely to pay this week. Your domestic front will remain a source of joy and happiness. Do not neglect your health. New friendships are foreseen.

TAURUS
Apr 21-May 22
The week will prove difficult and trying. Safeguard your health and that of your family. You will benefit in diverse ways. Guard against physical and mental overstrain. Attend to business and correspondence carefully. Do not make any changes or travel.

VIRGO
Aug 23-Sept 22
Changes of a change in your business or profession are likely. However, it will be a change for the better. The rest of the week promises domestic joy. All your efforts will run smoothly and you will make impressive headway. Love and marriage are well signified.

APRICORN
Dec 23-Jan 20
A busy week lies ahead. Make the best of the favourable influences. More than average success is predicted resulting in a promotion in many cases. On the social front, things look slightly complicated. Take all reasonable risks and forge ahead. Watch your health.

GEMINI
May 23-June 21
Some exciting days are ahead bringing in unexpected good fortune. A happy domestic front is foreseen. Borrowing or lending may cause some trouble over the weekend. Some medical expenses are likely. You will gain through valuable new friendships.

LIBRA
Sept 23-Oct 22
Be content with slow (but steady) progress and meet inevitable delays and obstacles with patience and tact. Occult advice may prove very helpful at this juncture. Exercise care and discretion in dealings with the opposite sex. Devote extra attention to business details.

AQUARIUS
Jan 21-Feb 20
Exercise caution and restraint in both your professional and personal life. Take nothing for granted. Avoid speculation and gambling. Some trouble from an old friend is foreseen. Your domestic problems will be solved by the weekend. A journey may be postponed.

CANCER
June 22-July 22
The week begins on a happy note. You will gain in speculative ventures. But do not take needless risks. The week is particularly favourable for business expansion and speculative investment. A happy romance is predicted. You will hear good news.

SCORPIO
Oct 23-Nov 21
This week will be of mixed fortunes. Pay great attention to financial and professional matters. Your own hunches and hard work will benefit you. A property deal will be settled in your favour. Some opposition from an old person is expected. Chances of promotion.

PISCES
Feb 21-Mar 20
A week of mixed fortunes is predicted. A sudden change of place will strengthen your position. A new friendship will brighten your prospects. A promotion is probable. You will be praised by your friends and relatives. Your domestic life will not pose any problems.

BIRTHDAYS

September 4
You will be busy settling into or arranging new homes (or refurbishing old ones) at the beginning of this period. In March and April 1984—chances of a romance. An excellent time for marriage proposals and engagements.

September 5
You will experience an interesting eventful year. Influential relatives and friends, especially womenfolk will greatly add to your happiness. Business proceeds normally despite a sense of insecurity.

September 6
You are likely to gain through elders and dealings in property. In some cases there will be successful speculative transactions. Peruse carefully all correspondence. Watch expenditure specially where friends are concerned.

September 7
Quick business success will come in November and this will be followed by a happy romance and good fortune. You will gain social prominence in 1984.

September 8
Your year will be difficult and trying especially for your health and that of womenfolk. During October and around December you may have to encounter heavy opposition from elders and especially from business partners. Nevertheless you will succeed in every sphere in January.

September 9
Life will be full of happenings and the year will pass on an even tenor. Elders and young associates both will aid you greatly and contribute to your happiness in a big way.

September 10
Your year will be intensely active. Success crowns all your efforts whether personal financial or social inheritance is foreseen and health improves. Chances of a promotion likely.

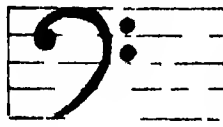

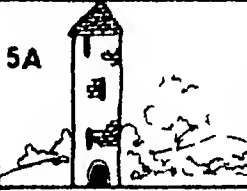
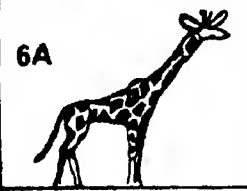
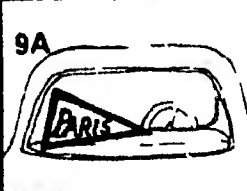
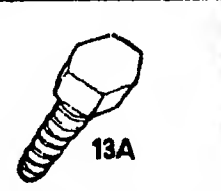



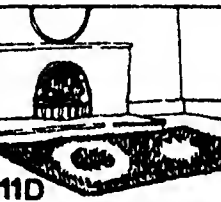
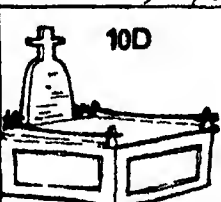

M B RAMAN

SUGGESTIONS	LUCKY NUMBER AND COLOURS			
SUNDAY	ENTERTAINMENT	SEPTEMBER 4	2	BLACK
MONDAY	CORRESPONDENCE	SEPTEMBER 5	4	GREY
TUESDAY	CITATION MOVES	SEPTEMBER 6	8	BLUE
WEDNESDAY	MEDITATION	SEPTEMBER 7	9	NAVY BLUE
THURSDAY	DOMESTIC AFFAIRS	SEPTEMBER 8		ORANGE
FRIDAY	BUSINESS AGREEMENT	SEPTEMBER 9	2	RED
SATURDAY	TRAVEL	SEPTEMBER 10	3	YELLOW

WONDERLAND

SOLUTIONS

Across: 1 Bass 5 Tower 6 Giraffe 9 Sticker 12 Dummy 13 Bolt
Down: 1 Badger 2 Shorts 3 Loaf 4 Eel 7 Eskimo 8 Street 10 Tomb 11 Rug

	PICTUREWORD				
1A	1	2	3	4	5D
	6	7	8	9	10D
5A	11	12	13	14	15D
	16	17	18	19	20D
6A	21	22	23	24	25D
				8D	4D
9A	13A				
				10D	7D
12A	11D				

Barter Bank

If you read an item in this page that you wish to respond to please write in to **Barter Bank, c/o THE ILLUSTRATED Colour Magazine 6 Pafulla Sarkar Street Calcutta 700001**. Also if you wish to enter an item in this column please write in with details to the address given above. We shall inform you of responses to your insertions by post.

•**Sofa:** I have a six-seater curved back Dunlop sofa and would like to exchange it for preferably a dining table set for six or any other household utility item. Please write to M Jha

•**Cassettes:** I offer four cassettes in good condition, of old Hindi songs for a headphone of make Sony Sanyo Cosmic etc. Write to Devendra Saharia

•**Records:** I have records by Glenn Miller, Strauss, Jim Reeves, Dolores Gray, Hoagy Carmichael and the Beatles as well as old issues of Anandamela and Deb Sahitya Kutir annual volumes all in good condition. I would like to exchange them for books by Clarence Day, Stephen Leacock, J.K. Jerome, James Thurber and Richard Gordon. Contact Kakoli

•**Books:** I would like to exchange a two-volume Zoology of B.Sc. (Hons) standard by T.C. Mojpuria for A.I. Basham's The Wonder that was India and Romila Thapar's The Rise and Fall of the Mauryan Empire. Contact Arvind Kumar Mukul.



JUST-A-MINUTE

HEAR, HERE!

By Shamlu Dudeja

Match a clue from the left column to a clue from the right column. You must figure out the basis for matching first.

- 1 Converging eventuality
- 2 It is responsible for some illusions in life
- 3 Non-living things do not do this
- 4 Inspect
- 5 Din
- 6 Diet to reduce this
- 7 Not pur!
- 8 Chief source of energy

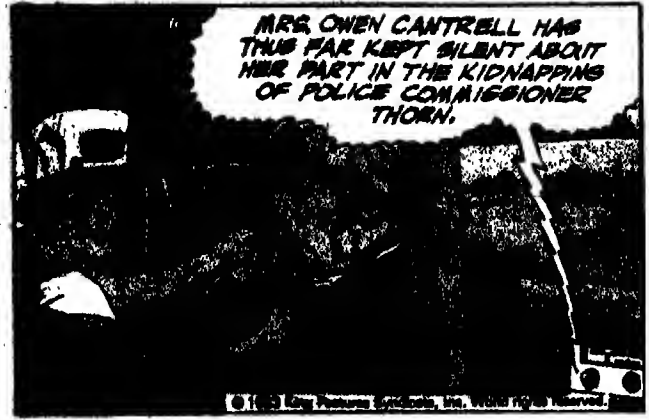
- a First person singular
- b Change colour
- c Non-rubber bouncer?
- d Kind of wit
- e The prodigal one?
- f A waiter's job!
- g A smasher at courts
- h Tame one wild

Answers on Page 20



ULIET JONES

By Stan Drake



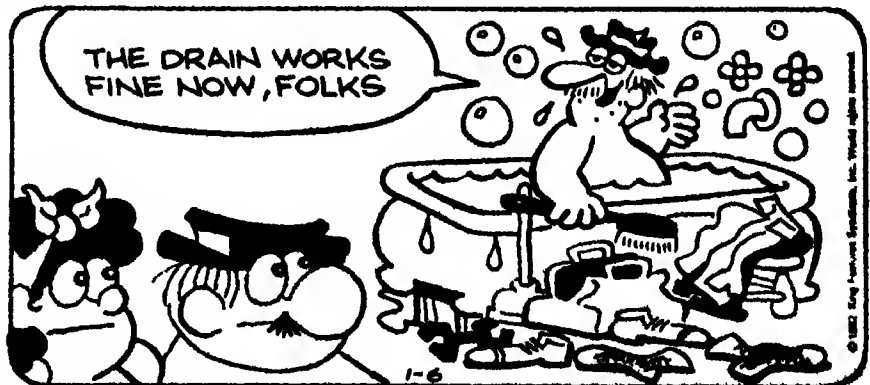
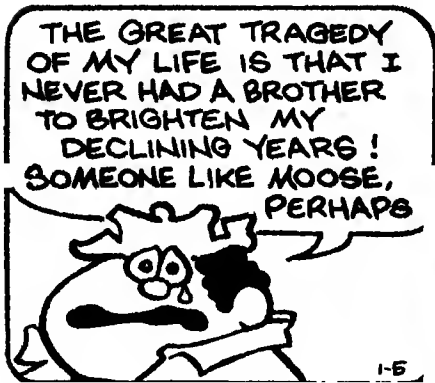
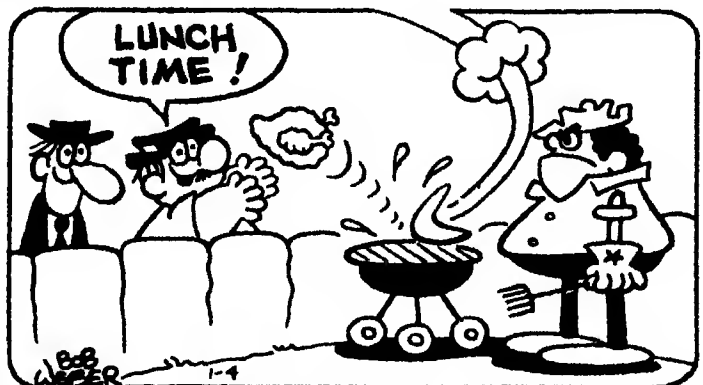
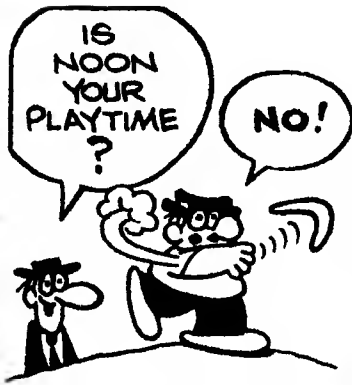
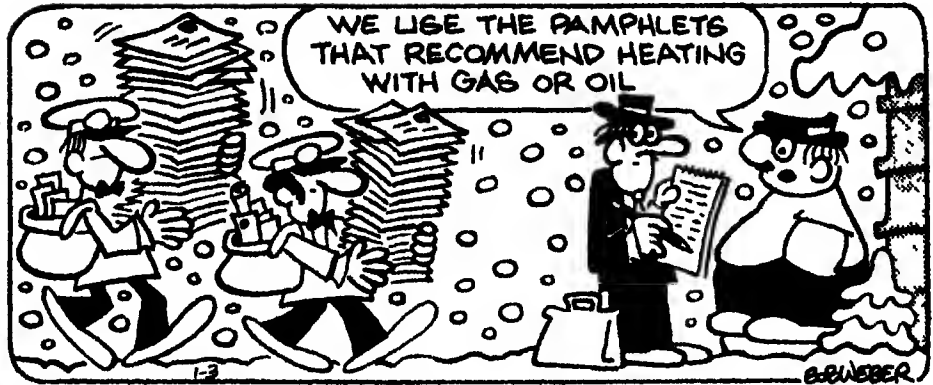
WANDPRAKE

By Lee Falk



MOOSE MILLER

By Bob Weber

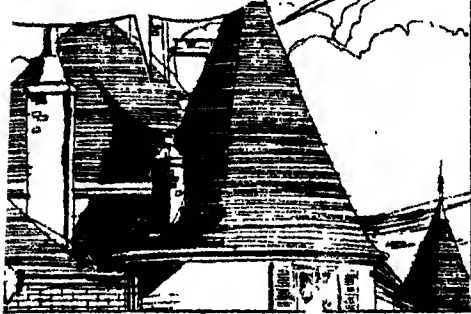


DR KILDARE

By Ken Bald

ARE YOU SATISFIED AFTER YOUR EXAMINATION OF MRS. LUGANO? BECAUSE THERE IS NO PROBLEM FOR MY PATIENT?

NOT QUITE, DR. LUGANO...



I'D LIKE TO CONDUCT SOME ADDITIONAL TESTS AT A HOSPITAL...

UNTHINKABLE!



I WON'T GO THROUGH WITH THIS CHARADE, DEIDRE. I THINK SOMETHING'S QUITE WRONG HERE.



SHE REFUSES! HOW DARE HE! LUGANO, I WANT THAT YOUNG MAN TO MARRY DEIDRE. DO WHAT YOU HAVE TO DO.

KEN BALD 3-27



SLIP THE CONTENTS OF THIS INTO HIS COFFEE... AND ARRANGE TO HAVE SOMEONE PRESENT TO PERFORM THE WEDDING CEREMONY.

IT WON'T HURT HIM, WILL IT?



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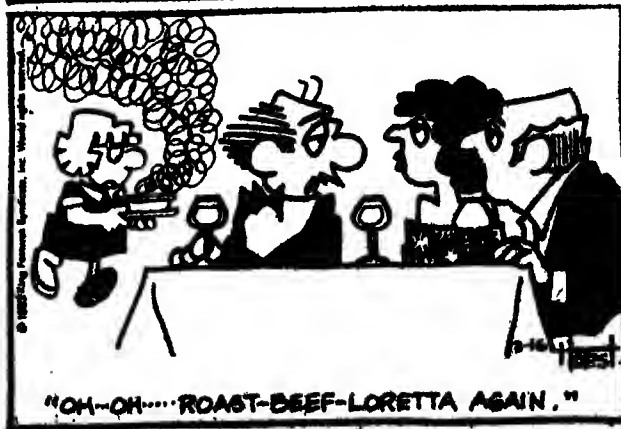
THE LOCKHORNS



"I NEED A FEW THINGS AT THE BANK."



"I DON'T KNOW WHAT'S GOTTEN INTO LORETTA. SHE'S BEEN IN A NASTY MOOD FOR THE PAST TWENTY-SEVEN YEARS."



"OH-OH... ROAST-BEEF-LORETTA AGAIN."



"YOU THOUGHT YOU HAD FORGOTTEN MY BIRTHDAY AGAIN, DIDN'T YOU?"

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MARKINGS

One for the Railroad

AS soon as the train touched Howrah Station, she knew she was there. The bustle, din, dust and grime seemed so familiar. Yet, she had never before been in the city. She lived in Delhi; 21 years ago she had been born in Calcutta. This was a sort of homecoming. And like every other homecoming, this too had its share of illusions.

The first day drawl away; cigarettes and magazines kept her company. The next day, she arrived at office 10 minutes late. The boss' eyebrows were raised; she got a hint of a message. She

lit a cigarette, the boss almost frowned; it was not a hint anymore. After a hectic day, she trudged back to her hotel room.

Out on the streets, the sun blazed down on her boredom. She knew she needed a drink badly. She proceeded to the only bar she knew in the city: it

was when the durwan was obvious talking to her. She looked at the board. Yes, he had come to the right place, this was indeed a bar.

She tossed her hair back and proceeded to enter the bar. "Ladies not allowed, memsaab," the durwan was positively contemptuous. She was sure he was speaking to her. She tried to explain her position, was not this a public place? To a large extent it was not, he said. She walked away in a huff.

She knew Calcutta was different but this different! And though she was born a Bengali in Calcutta, she believed in liberation. And, equal rights for everyone.

She took the next train to Delhi.

Not Lost

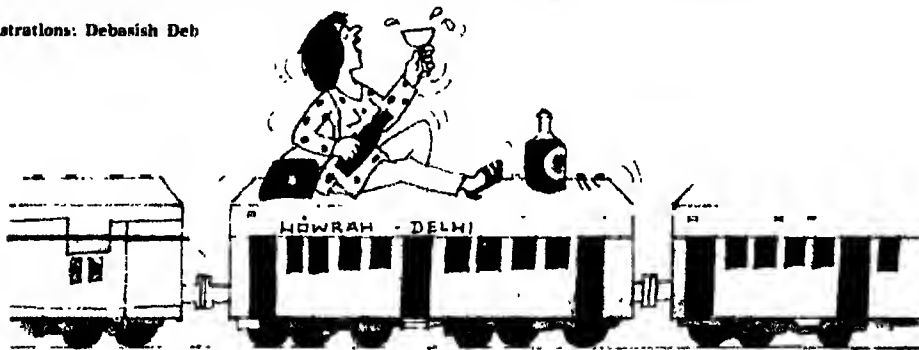
THE man at a loom under Boutique Shirine's spreading mango tree confirms that if a single East Bengal refugee family prospers, it usually provides for several others. For he is one of some 200 uprooted weavers to have done well there, thanks to Anil Basak's success.

For generations, Basak's ancestors in Nawabpur village wove the gossamer fine muslin for which Dhaka was justly famous, later switching to rich Jamdani. Then came Partition, dispossession and displacement. The Basaks first set up business in Burrabazar, then in south Calcutta, and are now known as connoisseurs of good quality, attractive, yet reasonably priced, cotton sarees.

Instead of relying on wholesale suppliers, Anil Basak provided less fortunate refugees with handlooms, yarn and modern designs, establishing them in Nadia and Birbhum districts. He also guaranteed them a market through displays like Boutique Shirine's exhibition (September 3 to 18) at 14 Mandeville Gardens, Ballygunge, Calcutta 19.

The demonstrator there is not settled at Phulia in Nadia district. Surrounded by Shirine's profusion of sarees (glowing Baluchar, the sheen of Vishnupur silk, crisp cotton prints) that almost overwhelms a collection of pottery, ceramics, silver jewellery, batik pictures and dextrously woven cane, he keeps alive the once feared to be lost skill of Tangail.

Illustrations: Debasish Deb



Against the Grain

ON a fine sunny morning in mid-July the sedate offices of the Central Finger Print Bureau, CBI, Calcutta, were disturbed by a hue and cry raised by the staff members. The reason for this conflagration was that unboiled rice had been found sprinkled underneath the tables and chairs in all the rooms. Not a single room, whether belonging to a junior or senior officer, had been exempted from this strange occurrence. Amidst the excitement, somebody remembered that it was a Saturday.

After more noise and deliberation, the by-now extremely agitated group came to the conclusion that *tantrik mantras* had been performed by someone either to control the staff or harm those who rose up against the administration in a just cause.

A delegation of the staff met the director of the office and discussed the issue with him. To their surprise, he asked them why, in the 20th century, should they be afraid of such things. He went on to suggest to one of the employees that the latter perform a *puja* to avert any

harm that might be caused by the rice.

As he went the suspicion grew in the minds of the agitated members and finally one courageous said what they all believed: that the director, known to be a reader of horoscopes, had perpetrated this crime.

Passions only cooled after the director issued a general circular notifying the staff not to panic at such incidents. If mere sprinkling of rice can create such phobia then can't *tantra* be used to quiet the unrest of government employees elsewhere too?

Accounting for Jams

WHAT exactly is the role of a traffic policeman in Calcutta? On the face of it, it appears to be a very simple one because the basic duty is to control the traffic flow. But how far these policemen do their duty is debatable.

One evening, our correspondent was travelling down Ballygunge Circular Road in a car. A small accident occurred at the juncture of Ballygunge Circular Road and Lower Circular Road, involving two cars. At the juncture there were as many as three traffic constables standing (one wonders what the requirements of three at one place are), but not one of them cared to go up to the spot to inspect what had happened.



Rather, they were busy keeping a close watch at an approaching truck which was coming from Park Circus.

Our correspondent took the right turn, along Circular Road, and just

when he reached the Sealdah flyover, he was caught in a traffic jam. After sweating he reached the Sealdah flyover, he was caught in a traffic jam. After sweating it out for about 20 minutes, he found to his dismay that

the traffic constables stationed just before the flyover, were busy chatting with a truck driver and had not even bothered to control the traffic and it had become a free-for-all.

But the last word came from a friend of the correspondent who had been travelling with him. He said, "The other day when I was standing at the crossing of Rajabazar, I saw a traffic policeman in a heated argument with the driver of a tempo. It was going on for quite some time, and seeing that there was confusion in the traffic the policemen ordered the helper of the tempo to control the traffic while he settled his accounts with the tempo driver."

. The Last Word .

DR Farooq Abdullah, the charming but controversial chief minister of Jammu and Kashmir, proved to be a rather popular figure during his short visit to the city last week. Tumultuous crowds greeted him wherever he went, quite taken up by the refreshing change he presented from the usual drab and predictable run of politicians. Tall, silver-haired and clad in safari suits, he carried the air of an efficient company executive, an impression heightened by the ring of sincerity, in his speeches.

He was able to charm with equal ease the common people of Kidderpore and the sophisticated members of the Ladies Study Group.

However, perhaps to remind everyone that, after all, he was a politician, Dr Abdullah arrived two hours late for his public meeting at Kidderpore. A mammoth crowd had gathered and the organisers repeatedly gave in-

structions over the mike as to what slogans were to be shouted when the honoured guest arrived. Accordingly, when his car was seen approaching, a relay of volunteers stationed between the entrance to the ground and the stage excitedly passed on the information that he had arrived.

The person at the mike immediately initiated the chorus of slogans, to which the crowd responded with admirable

gusto. There was a slightly tense moment as the supply of slogans ran out after about five minutes. However, not to be overwhelmed, the slogans were simply repeated for another five minutes. It then dawned on the crowd that there had been a false alarm. Immediately the cheering changed to jeering. Displaying quick presence of mind, the chorus leader announced, "This was only a rehearsal. You have performed

well" and was able to keep the crowd at peace till Dr Abdullah eventually arrived.

The next day, Dr Abdullah met the Ladies Study Group in a quiet, exclusive meeting. Not having planned beforehand what he would say, he hawed and hummed and fumbled about for the first five minutes of his talk. Noticing his audience squirming about and trying its best to look interested, he suddenly announced with refreshing candour, "Er, I'm always at a loss for words when I'm surrounded by so many women." That broke the ice and for the next hour Dr Abdullah held forth on a wide variety of topics, spurred on by questions from the ladies.

Eventually, as he was leaving, he observed, "Well, I'm surprised I spoke so much. Normally you women do all the talking" to which a bright young thing quipped, "You didn't give us much of a chance."



CALCUTTA / Asis Bhattacharyya





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Post Mortem

Educative

The article on Rooma Bose (Aug 21) was an educative and impressive one. In our educational institutions physical training seems to have failed miserably; they are absolutely ineffective. It was my suggestion that yoga be introduced in educational institutions instead of physical training, so that the young generation can lead a more healthy and disciplined life.

I hope that similar articles will be published in your magazine in future. This will improve our overall knowledge about yoga and the whereabouts of institutions teaching it.
S. R. Sura,
Barrackpore

Victims Every Way

Barun Ghosh's article on abortion (Aug 14) must be lauded for its unequivocal handling of an all-too-tabooed subject. Tragic as cases of septic abortion may be, however, to call the women involved "wretched" is to preclude any possibility for their having an alternative, not necessarily disastrous because childless, future. The case studies of exploited saalis and university students alike presented women as victims of love, lust, poverty—and journalistic pity. The recently published photograph of a young man who married an orphan girl "to set an example" (Dress Circle, July 24) demonstrates a subtler but not dissimilar victimisation. There is no need to undermine women's self-worth by offering them up for sentimental sacrifice.

Although we may not have the Roman Catholic sense of sin that drives anti-abortion campaigners in the West, we do have—especially in Bengal—a

"motherhood cult" operating in all classes which, by excessively glorifying women as mothers, essentially reduces the value of their contributions and achievements outside the domestic sphere. It may be noted in most cultures where women hold economic autonomy, there is no such deification of motherhood but no less devoted mothers. Given the altar-ideal before them and the social stigma towards extramarital sexuality, it is only natural that Indian women should seek clandestine abortion. Pseudo-abortionists, agents, and voyeurist doctors merely take advantage of this dual aspect of oppression.

Even if a "comprehensive programme" is drawn up by government and voluntary organisations, the problem "won't go away;" the cultivation of awareness of availability is not a panacea. Many major workers and WB village women do not avail of family planning facilities because their husbands have threatened to remarry if they do (these women are major contributors in cash or kind to domestic funds, however much economists and census officials may overlook the fact). In such instances, MTP is sometimes an effective, if physically corrosive, birth control method. A student of Loreto College, citing a recent billboard advertising an abortion clinic, told me (proudly) that her class had been shown an American "antichoice" propaganda film, replete with gory details of a mangled foetus, to drive home the evils of abortion.

The fundamental right of any woman is to exercise her own choice over her own body without being subjected to psychological crucifixion or physical impairment. Hence we cannot divorce women's health issues from a misogynist social pathology. A woman's particular natural strength—childbearing—is used as another instrument

of oppression, while a plethora of legends, rituals, and attitudes glorify this oppression so that she actually colludes in the process of her own denigration. The victims of patriarchal society are victims only as long as they martyr themselves as such. By offering them patronising pity, we often fail to see them as equal beings, and indirectly abet in paralysing positive action.

Ranjabati Sircar,
Calcutta

Good Luck

I appreciated your focus on Bula Chowdhury and Dibyendu Barua (July 31). They are Calcutta's pride and our future Konny Ender and Bobby Fischer. I would like to request the state government, through this column, to grant Bula and Dibyendu passage money for further coaching abroad.

Come on, Bula and Dibyendu! Our good wishes will always be with you.

Ashim Kumar Sarkar,
Calcutta

Tucked Away

Mousumi Chatterjee writes in Post Mortem (July 10) that no mention was made of her old school, St Joseph's Convent, in the article on Chandanagar Church (June 19). She goes on to say that the school stands proudly on the side of the church facing the Ganges.

I believe she is actually referring to the chapel attached to the convent. I studied at the school too and used to walk past the Roman Catholic Church daily. It stands on a road opposite the jetty of the riverside promenade or strand, slightly tucked away from the river and not next to the convent which is almost on the strand.
Gouri Bose,
Calcutta

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India has always fascinated foreigners, so much so that many of them have left their homelands forever and come here to build permanent homes. **Panorama** profiles four foreign women who fell in love with Indians and India.

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Probably the best thing to happen to the Bengali film industry in recent times is Moon Moon Sen. Although her entry was rather late, her Midas touch made up for it. In **Limelight** she talks about her experiences in Tollygunge.

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While heads of state discuss 'deterrent' theories and hold summits, the threat of nuclear war increases. **Rainbow** observes Hiroshima Day.

Cover:
Nemai Ghosh

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Panorama

INDIA CALLED THEM AND THEY STAYED

Four foreign women who made India their home

THE Raj nostalgia is certainly not over. Not by a long chalk.

For the many who spent their youth in gentle sinning as lackeys of the great Empire, and who now spend their sunset years away from the corridors of power, the mere mention of Queen Victoria or Bhowani Junction runs a film of mist over their dimming eyes. Ironically, though the glory is now irrevocably spent, memorabilia of the hey-day has become a flourishing industry.

The Heat and Dust has settled but the search goes on for the Far Pavilions. Even as David Lean fixes his itinerary for a Passage To India, a shadow forms across the face of the moon. How long will this industry last? When will the profits finally begin to dwindle and the shares plummet to rock bottom? For when the hue and cry is over, and the great hustle and bustle of rather theatrical visages of maharajas in expensive turbans replete with an edging of pearls kissing the hands of memsahibs in powdered wigs and flowing dresses does a slow dissolve, many will still remember names of men and women from foreign lands who came to India to build a permanent home.

Some of them came, charged by an awakening. Some poured in to fulfil a personal mission. But they stayed, fascinated by a country that extended beyond the limited confines of a mere empire. Miss Nobel and Miss Slade discarded their names and the world remembers them as Sister Nivedita and Mirabehn. Annie Besant came to India as a theosophist and stayed to become actively involved in its national movement.

Nellie Sengupta participated in the struggle for independence and Agnes Gonxha Bejaxhiu, a frail little nun from distant Yugoslavia who came to teach at a Calcutta Loreto Convent, walked out of its portals with just five rupees in her pocket, smitten by a love for the downtrodden and the lowly which has swelled over the years to embrace diffe-



Diana Biswas: a tryst with India

Some of them came, charged by an awakening. Some poured in to fulfil a personal mission... But there were others as well who have come to this land from across the seven seas to love and to cherish its heritage and build a quiet home. When the sun set softly over the British Empire and India awoke to life and freedom, these women of courage threw in their lot with the destiny of the country.

rent corners of the world. If you meet her today, you will recognise her as Mother Teresa

These are just a few of the many that India has recognised and applauded. But there were others as well who have come to this land from across the seven seas to love and to cherish its heritage and build a quiet home. When the sun set softly over the British Empire and India awoke to life and freedom, these women of courage threw in their lot with the destiny of the country. Even after the pledge had been redeemed and the tryst kept, many others came to the East and grew roots that are now very strong.

For most of them it meant a totally new way of life. Some had to adjust to joint families, others had to fight the caste system. Whatever the odds and however tough the initial years were, these women were determined to make their untold sacrifices and live here, in our many-splendoured land.

To them today, India is home. They are very much a part of its ethos. There is no superficiality here. They married men who became symbols of a nation. And they were willing to stake a comfortable past in their homelands to risk an adventure into a country thousands of miles away from theirs.

THIS is the story of Leela Ray, Manjari Bose, Elisabeth Roy and Diana Biswas who accepted India with all its idiosyncracies and grew to love it and make it their own. This is a story of tremendous courage and fortitude of four women from abroad who learnt to play out their lives in a different land in perfect symphony and excellent taste. Calcutta, of course, forms the backdrop today. Over to them for their exciting story...

Miss Ondroft from America is the renowned author and translator, Leela Ray, today. She has spent 53 years in India but the love affair is not quite over. Married to Annada Shankar Ray, one of the doyens of Bengali literature, she told us that India had fascinated her from her



Times Star

Leela Ray with Annada Shankar Ray: the days have flown past

childhood Her mother and aunt being very interested in writing and painting' her aesthetic sensibilities were nurtured at a young age When she came across a book entitled *Soul Enchanted* by Romain Rolland, it made a tremendous influence on her life

Leela Ray first visited India as a student when Gandhi's message of non-violence was sweeping through the country and Rabindranath Tagore's writings making a great impact on the nation She married Annada Shankar Ray in 1930 and decided to stay back

Looking back in time she told us, "When I met Gurudev in Santiniketan in 1931, he told me that I should live in India The independence struggle was then at its peak Many young boys were going to prison It was a time of disarray and turmoil So I decided to live in India and my children have had part of their education in Santiniketan " Not that there were no hurdles to cross when she finally made her decision A quiet smile on her lips, she says, "There was bound to be some opposition but if I had any sense of independence, it came to the fore then and I was never unduly disturbed If you never face any hurdles, you never gain any strength."

Strong family bonds: She jokingly calls her family a very big gushti but the bonds are strong Her father-in-

law was a very kind person and today she quietly confirms that if she has ever helped any of her

I went back home after 40 years and was able to meet my mother before she died. But my life is now closely linked here, in India—Leela Ray



Leela Ray c. 1930s

Indian relatives, it was more out of affection than any stoic sense of duty "I have never felt superior and built barriers Trivialities in life are given too much importance and this has to be avoided I had to develop a lot of inner resources But my love for India was strong

"There was a great cultural resurgence that was taking place in India when I first came here I have met great men like Tagore and Uday Shankar and they left a lasting impression on my mind Learning is always a joy I have spent a wonderful, rich life and at times I wonder how the days flew past so quickly!"

It was an arduous journey for Leela Ray—from Texas to India But she has no regrets Educated in America and Europe she threw in her lot to come and build her home in India The decision is paying rich dividends today "I went back home after 40 years and was able to meet my mother before she died But my life is now closely linked here, in India My relatives in America are as old as me and their lifestyle is very different I really have nobody to go back to

"My home now is in Calcutta I travel a lot I still go to Santiniketan whenever I find a little time But these trips are slowing down My husband has been advised by doctors not to move around too much He needs me by his side much more today!"

Easy adjustment: For Manjari (then Marjorie) Bose it was a fascinating journey from Liverpool to Bangladesh and then, finally, to India. She met her husband, who is a doctor, after she herself had trained as a nurse from Southport. She was at Simpson's Maternity Hospital in Edinburgh when she first set eyes on her husband in 1953.

And when Dr Bose returned to what was then called East Pakistan, Marjorie followed him. They worked together for two years. The bonds were strengthened and they finally married in 1956 in Calcutta.

"I was married in the traditional Hindu way and my sister-in-law helped me a lot to get used to a joint family and the new setup. I must say that everything worked out very well for me!" she says now.

Her first name became Manjari when she came to India. She had read a lot of Tagore's works. The poems from *Gitanjali* had moved her and she was aware of the national freedom movement. But knowing about a country and adopting it as your home are very different experiences. Manjari Bose thanks the liberal family she married into. Today, she is very much a part of a joint Hindu home, playing her variegated roles of boudi, kakima, mamima to perfection.

"I never had the problems that I had apprehended when I came to live in India. Adjusting to this new lifestyle was easy for me because my husband's people were gentle, love-

**I have lived in
India so long now, seen
the country in the throes
of the independence
struggle, watched it
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nation. I have brought up
my daughter to be an
Indian and live life the
Indian way—
Elisabeth Roy**

ly folk." Not for her the traumas of caste barriers and the stigma of being born with a white skin.

Being very involved in her profession and a constant back-up for her husband, Manjari Bose has travelled a lot in the country and is enchanted by its unity in diversity. Her children—a son and three daughters—are all either working or studying in India and though she has a brother in the U.K. with whom she is constantly in touch, India is really where her heart now rests. This country is her home.

"There is so much to do here. I still help my husband in the operation theatre, in his chamber and at home. Ours has always been a joint family and all of us are very close to each other. My father-in-law was a wonderful man of strong ideas and a thorough disciplinarian and we

daughters-in-law miss him very much indeed."

We wondered if she ever really misses England in her life which is so hectic. With a small smile she said, "I love India. I have built my home in this land and my roots here are strong. But I do miss England when spring comes around the corner. For springtime in the U.K. is very beautiful."

BROUGHT up in Nancy, the old capital of Loraine, Elisabeth Roy looks back on her days spent in France with beautiful memories. She has been away for long: she got married way back in 1934 and has lived in India ever since. Mrs Otte, her mother, had approved of the match when Elisabeth decided to marry an Indian. She was the only daughter and her happiness was what counted most.

But having come to India, she got so involved with her home in this land that she never found the time to return to France even once. Her husband was working for the Geological Survey of India and has retired now as its Director General. But when Mrs Roy first came to India, life was full of strange adventures.

When her husband went on field work, she often accompanied him. With a laugh she said, "Often we had to travel miles in bullock carts into the very heart of India and live in makeshift camps. I was young then and so excited that the local surroundings never really affected me. It was hot and not very comfort-



Elisabeth Roy and (right) with her husband: a perfect Bengali housewife



Manjari Bose with her husband and in-laws at the time of her marriage: a profile in adjustment

able but it was worth it. My only concession was boiled water for drinking! On one such trip I had to live in a tent with my little daughter and spend an entire night alone as my husband had to go out on work but I was unafraid. Today, I can say quite honestly that I was never barred from doing anything I wished to do. I don't wear sindoor because my husband had once said that it made me look a little odd but I feel like an Indian and react like an Indian housewife to my environment."

In fact Lilly Roy (as she is now known) even reads Bengali and sings Rabindrasangeet. But for the colour of her skin, she could be an example of a perfect Hindu housewife. "I am a great believer in God. In the early days I used to visit puja pandals regularly but I am not too well nowadays. So I don't go out. In any case, all the noise and hulla now drowns the spirit of worship.

"It is so unfortunate that I never met my in-laws but my sister-in-law was very kind and gave me a lot of love and affection. I have lived in India so long now, seen the country in the throes of the independence struggle, watched it grow as a fledgling nation. I have brought up my daughter to be an Indian and live life the Indian way. We are a close-knit lot. I have no connection with France after my mother's death. All that I have now is here, in Calcutta." No opposition: For Diana Biswas, her tryst with India began much later than for Mrs Roy but today she is an Indian to all appearances and for all practical purposes. Her parents still live in Manchester but for her and her daughter, home means Calcutta.

Before she came to live in India, she had read about the country. She was aware of our literature and of

the independence movement and she had even met a few Indians and got to know them in England. So when she met Subir Biswas, whom Calcutta will always remember as one of the most dynamic and humane Canons St Paul's Cathedral has ever had, she already knew that there was more to the country than snake-charmers and rope tricks.

What, perhaps, made her life in India that much easier was the fact that she and her husband shared the same religion. She began her life in India, sure of the fact that she was made to feel a part of the family in her husband's home. Rev. Biswas was a true Christian and an incorrigible Bengali! Diana Biswas had to learn to cope with not only his tremendous dedication but also his sense of humour.

There was no opposition from any Indian quarters. As she says, "If there were any hurdles, they were set up by my own country-men in the Church who looked down on me and must have thought that I was crazy to marry an Indian!"

However, she never took much notice of such people and concentrated on sharing a fascinating life with Subir Biswas. But when she lost her husband she says that she was tempted to return to England where her parents were.

Those must have been days of indecision and turmoil but Diana Biswas finally decided to live her life in India, as part of India's people because she owed it to her daughter and to Subir who loved Calcutta as few Indians have. It was a sacrifice she made willingly and today she is happy to tend her hearth here, in the midst of all the traumatic bustle that makes Calcutta so different from every other city in the world.

Subhan & Jayabante Chatterjee

YOUR
WARDROBE
IS
VIRTUALLY
EMPTY



IF
A SHIRT
FROM
nikhar
IS
NOT THERE

READY TO GOING
OFFICE GOING
THEY ARE
GO EVERYWHERE

READY TO WEAR
AND
MADE TO ORDER
ALSO

AT



LIMELIGHT / Moon Moon Sen

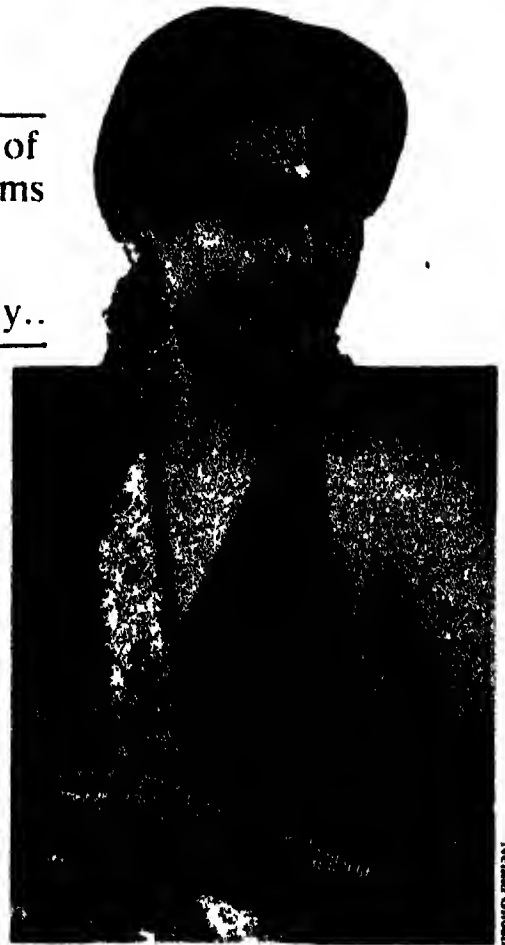
SHOOTING STAR

Having always done her own thing, the daughter of Suchitra Sen couldn't be persuaded into doing films and following in the legendary star's footsteps. But marriage and two children later, she took up modelling—and films. With Midas results, naturally..



Nemata Ghosh

Not just a pretty face



Nemata Ghosh

LIKE Coca Cola, she is the real thing.

With a presence that crackles like live wires, the electricity wafts down at you before she does. Long-limbed looks. The unmanipulative powers of Eve. The soft warmth of a wintry morn in her approach. Moon Moon Sen is She. The complete woman. The kind that could charm a snake.

And, then, her eyes. Her silk brown eyes. They don't pierce, they don't smoulder. They snuggle up to you like gentle waves at the sands. The kind that say 'Yes in big brown letters. And beauty becomes full stop. A perpetual gaze.

"There have been great disadvantages being a pretty girl," says Moon Moon Sen, jerking you out of your reverie. People don't take you seriously, she feels, they tend to reject you as a dumb belle. "I myself have had so many people turn around and say, 'Oh, so you're not just a pretty face.' You feel like stabbing them," she says in a sinister sotto voce. "In fact, I confess that I've said the same thing about other pretty girls myself." She throws back her heavy bodied, velvet mane like a



With her favourite co-star, Tapas Pal

prize filly and laughs. If you're that pretty, Moon, who needs advantages?

Both Moon and her husband, Habi Dev Varma (a nephew of the famed Gayatri Devi), pride themselves as gourmets. "Food and sex," she explains, tongue firmly in cheek, "are the only two healthy recreational possibilities. I've had two babies, so now I concentrate on food." She smiles mischievously, 'Flirt' written all over her face.

And asks: "Are you a gourmet, too?"

Coming together: The Moon Mystique was always present in Calcutta. Stories about her "daring" ways would leave many a Lancelot breathless. She dabbled in many creative fields—from teaching in a school to making an animation film at Chitrabani, from graphic art to photography. But nothing seemed to hold her interest for long.

When she was just 16, Habi went over to Suchitra Sen and asked for her only child's hand. But the imperial lady would hear none of it and both drifted apart. Habi married "a beautiful, nice girl who now lives in Delhi" and Moon spent her time growing out of adolescence and teenage infatuation.

But Habi and his wife grew "bored of each other" and mutually decided to go different ways. According to Moon, Habi was always "a bit of a Gay Lothario" and they met by chance at a party. The old flame was rekindled, Moon was no longer a minor and Habi was again unattached.

This time it was for real. And Moon got married in January 1979.

Entry: A few years earlier, accompanying her mother to Bombay for the premiere of Gulzar's *Aandhi*, Moon had taken

the city by storm and since then offers for films had been incessant. But Moon just wasn't interested in films, no matter how big the filmmaker or how fat the purse. Besides, her mother was always against her doing films. "I'm very close to Mummy, there's hardly a day when we don't speak to each other on the phone or meet at her place. I entered films somewhat 'on the quiet.' It took her a long time to realise that I was serious—she had even stopped talking to me for some time. She had this thing about being terribly serious about her work and always felt that I wouldn't be able to do films with the same degree of seriousness. Now, of course, she has taken it in her stride."

After getting pregnant for the second time in three years, Moon suddenly decided that she wanted to model. And within a year, she was looking around for competition and couldn't find any. Her charges were on par with Bombay models. Ad commercials followed and today Moon is as popular a model as a filmstar, in about two years. At that time, seven months pregnant, she went to friends in ad agencies and



they were only too glad to shoot Moon. "Since I had this big tummy they had to shoot only my face," she laughs. She is honest enough to admit that "modelling is not creative, it's lucrative."

Happier modelling: Looking back on her young, dual career, she finds modelling more satisfying than films. "I've become much more developed in modelling. I know a lot about it now. I can now contribute to my photo sessions. But films, I've lots to learn yet. It's only with *Deepar Prem* that I began getting involved with a film. It was the first time that I started thinking about acting as a process, there was a motivation to analyse the character I was playing, to comprehend the film. But, as I said, this process has just started for me. Acting is a longer-term thing. And then there's much more money in modelling. I get as much in modelling in a day than what I get from a film in Calcutta." Considering that Moon's rates for her first few films were equal to the current rates of veteran

reigning stars, that's saying something. Today, Moon is "among the top three" here as far as rates go.

Soon after her entry into the modelling scene, Bhaskar Chowdhury signed her for *Robi Shome*, a film that took its time to get released; it was also screened after the premature death of director Chowdhury. Aparna Sen's *36, Chowringhee Lane* might have been her debut film. Aparna was willing to postpone the film by about three months to accommodate her (she was pregnant then), but somehow things drifted and she never got round to doing it. But signing on for even a fleeting role in *Robi Shome* got the film more publicity than any other in recent times. Partha Pratim Chowdhury's *Rajbodhu* was the first Moon Moon Sen film to be released and the star trek had begun.

Ready for release are *Rajeshwari* (Sally Dutta), *Deepar Prem* (Arundhati Devi), *Ajante* (Ardhendu Mukherjee), *Antarale* (Santanu Mitra), and *Baidurya Rahasya* (Tapan Sinha). In Bombay, she is doing



Basu Chatterjee's *Sheesha* with Mithun Chakraborty, Vijayendra and Mallika Sarabhai. The first schedule is complete and she is "very excited" about this film. "K.K. Mahajan (the cinematographer) is so efficient. He's one person whose lighting is ready in minutes and he has to keep waiting for the stars. Normally, it's the other way about: the stars have to sit around in their makeup rooms waiting for the lights to be fixed." She is considering Raj Tilak's film with Raj Babbar, Ravseekant Nagaich's *Soochna* with Mithun, a bilingual called *Sursangam*, the next film by either B.R. Chopra or Ravi Chopra, whichever comes first, and a Bangladeshi film by Amjad Hussain.



With Ray Jr: But the more exciting news is of Sandip Ray signing her for his next film on *Felunath* which will be shot in Kathmandu. It may be just "eight days' work" but considering that Satyajit Ray has specially written the role into the film is cause enough to pop the champagne. Earlier, there was a very strong rumour that she was to do the female lead in *Gharey Bairey* which she diplomatically demolishes with "The rumour didn't reach me."

She has complete faith in Sandip and considers his first work, *Phatikchand*, "technically brilliant in compositions." "Whatever people might think about his father having helped, his father couldn't have had



any share in the shot taking."

When we first met, a couple of years ago, she had wondered why I was wasting time on "a starlet." She also claimed to know nothing about acting. "I'm the Zeenat Aman of Bengali films!" she had said, charmingly as ever.

Today, she has no fake modesty about herself. *Deepar Prem* and *Baidurya Rahasya*, she feels, have been great acting experiences. Tapan Sinha, Arundhati Devi and Satyajit Ray are impressive names to drop. And she knows that she is more than just a star.

"The success of *Rajhodhu* made me a star. I'm still riding high, everything is hunky-dory. But I'm aware that if I have two flops, they will affect my market seriously. And if I'm charging very high for films, it's because I'm charging for my time as a professional model," she says.

Time reminds me. As a star, she made me wait for 40 minutes after the appointment time. But, then, she apologised with a peck on the left cheek. Turn the other cheek, I prodded myself.

And somebody said, Christ.

Anil Grover



7 DAYS

S	M	T	W	T	F	S
11	12	13	14	15	16	17

The information given below is accurate at the time of going to press

HINDI FILMS

NEW RELEASES

Ghungroo: Lighthouse (Humayun Plaza 231402), Moonlight (T C Dutta Road, 343339), Mitra (Bidhan Sarani, 551133), Kalika (Sadananda Road 478141)

Kunaal Goswami Komal Mahuvakar, Shashi Kapoor, Smita Patil and Waheeda Rehman form the leading cast of the film directed by Ram Sethi and music by Kalyani Anandji. **Hum Se Badhkar Kaun.** Lotus (S N Banerjee Road 242664), Graca (Mahatma Gandhi Road, 341544), Sraa (Bidhan Sarani, 551515) Indira (Indira Roy Road, 471757)

Directed by Daepak Bahray and music by Ramim Laxman, the film stars Mithun Chakraborty, Ranjeeta, Amjad Khan and Danny

Sholay. Gam (Acharya J C Bosa Road 249828), Society (Corporation Place, 241002), Prabhat (Chittaranjan Avenue, 342683), Jagat (A P C Road, 365108)

A grand revival of the record breaking movie starring Amitabh Bachchan, Dharmendra, Hema Malini, Jaya Bhaduri and Amjad Khan

REGULAR SHOWS

Avtaar: Basusree (S P Mukherjee Road, 478808)—3 shows, Roxy (Chowringhee Place 234138)—4 shows

A tearjerker worth seeing, the film stars Rajesh Khanna, Shabana Azmi, Sachin and others

Bazaar: Metro (Chowringhee Road, 233541)—3 shows, Basusree (S P Mukherjee Road, 478808)—noon

A young woman (Smita Patil) has run away to Bombay from her parental home in Hyderabad in the hope of marrying her lover (Bharat Kapoor), but finds herself in the position of a kaap. To help herself, she is forced to hunt for a bride for her lover's middle aged business associate who has returned from the Gulf with plenty of money. They go to Hyderabad and stumble

across Supriya Pathak, a young girl in love with a neighbourhood boy (Farooque Shaikh). The deal is settled and that gives an opportunity to a journalist friend (Nasaaruddin Shah) to vent his feelings about it all. In the end, Smita herself rebels and refuses to marry her lover.

Sagar Sarhadi's first directional venture deals with a strong story line and Nasaer puts in an outstanding performance. **Bekaraar:** Oriant (Bentlnck Street 231917)

Shallow problems, callow youth and the tantrums of two young males: this is the story, in brief.

Sunjay Dutt falls in love with the neighbour (Padmini Kolhapure) of his best friend (Mohnish Bahl). But he is forced by his elder brother to marry the daughter of a rich man (Supriya Pathak). Several tantrums later, you get two mismatched couples. Padmini is then found pregnant with Sunjay's child though married to Mohnish. The rest of the film is spent in unravelling the knots.

Apart from Padmini's looks, this film is full of rubbish.

Betaab: Jyoti (Lanin Sarani, 241132)—12, 3, 6, 8, 45. **Naaz** (Lower Chitpur Road, 262773) & **Ujjala** (Russa Road, 478666)—4 Shows, **Liberty** (Chittaranjan Awanua, 553046), **Ultara** (Bidhan Sarani, 552200)—3 Shows

Star debutants Sunny Daol and Amrita Singh with veteran Shammi Kapoor are in the leading roles of this film directed by Rahul Rawail. Music is by R D Burman.

The hero lives on a picturesque ranch with his mother, making a meagre living as a farmer. A nearby stud farm and palace are bought by a millionaire who has with him an arrogant daughter.

The hero spends the first half of the film taming the shrew and they then go through the process of falling in love. The rich father refuses to accept the match, but some complications later, is forced to give in. Then follows another dose of villainy, action scenes with horses, dogs, guns and fists.

Sunny Daol and Amrita Singh both make their debuts in this film, the former with great promise, the latter with-



'Bazaar': Supriya Pathak in a tense moment

out any. Well directed by Rahul Rawail.

Himmatwala: Hind (Garash Chandra Avenue, 274259)—4 shows

The way to your rivals daughter's heart is through courage. So Jeetendra tries this ploy to win over Amjad Khan's daughter Sridavi. This film is plugged as the storming-in of Sridevi but actually it is a comeback film after the box office failure of her *Solva Sawan*.

Nikaah: Paradise (Bentlnck Street, 235422)—12, 3, 6, 9, Talkia Show House (Shibdas Bhaduri Street, 552270)—noon

B R Chopra directs with aplomb.

Souten: New Cinema (Lanin Sarani, 270147)—4 shows

Soma exquisite shots in Mauritius are the highlight of the film apart from plenty of glamour, emotions and wardrobe.

The film centres around a smalltime boat owner (Rajesh Khanna) who falls in love and marries the daughter (Tina Munim) of a wealthy banker (Pran) who has a nasty second wife (Shashikala) and brother-in-law (Prem Chopra). He also gets involved in some marital (all night, platonic) affair with his Harijan accountant's (Dr Shriram Lagoo) daughter (Padmini Kolhapure).

Khanna becomes a shipping tycoon but misunderstandings, villainy, songs and dances lead to an explosive situation.

The film ends with a supreme sacrifice by Kolhapure and all's well because the barren wife offers flowers on the other woman's *arhi* and accepts the widow (now dead) other woman's child as her own.

Nishaan: Majestic (R A Kidwai Road 242266), Bir a (Bidhan Sarani, 341522), Purnasree (Raja Raj Kissan Street, 554033), Krishna (T C Dutta Street 344262)—4 shows. **Basusree** (S P Mukherjee Road 474686)—noon

Directed by Surandra Mohan and music by Rajesh Roshan, the film stars Rajesh Khanna, Jeetendra, Rakha and Poonam Dhillon.

FOREIGN FILMS

NEW RELEASES

North Sea Hijack: Tigar (Chowringhee Road 235977)—4 Shows

The film stars Rogar Moore, James Mason and Anthony Parkins.

Viraa: Minerva (Chowringhee Place, 241052)—4 shows

Glenn Ford and Chuck Connors are the main attractions of this film.

Superanooper: New Empire (Humayun Plaza, 231403)—4 shows

Starring Joannadru Marc Lawrence, Julie Gordon, Lee Sandman and Woody Woodbury, the film is directed by

Sergio Corbucci and music by La Bionda

REGULAR SHOWS

Paris I Love You (A), Metro (Chowringhee Road 233554)—noon

Not Now Darling (A): Jamuna (Marquis Street 243715)—12 3, 6, 9 30

A man decides to present a mink coat to a girl whom he has flipped for, but to avoid arousing the suspicions of her husband, arranged to sell it to him through his partner in the fur business at a slashed price. But the husband has other plans—for his mistress-secretary. Meanwhile the coat-giver's wife returns from a shortened visit to Monte Carlo.

A chain of events follows causing much amusement and confusion. The theme is repetitive and technically it isn't much, but it is sufficiently funny to keep you laughing.

BENGALI FILMS

NEW RELEASES

Abhinoy Noy Radha (Bidhan Sarani 553045)—2 30 5 30 8 30 Purna (S P Mukherjee Road 474567)—3 6 9

Anup Kumar, Santu Mukherjee, Alpana Goswami and Samit Bhanja form the leading cast of this film directed by Archan Chakraborty.

REGULAR SHOWS

Chokh: Priya (Rashbehari Avenue, 46440)—3 shows

Kishita Gowda and Bho-malah, two participants in the Andhra peasant uprising in the seventies, willed their eyes to the working class so that they may see the revolution on the Indian soil posthumously. The translation of this real political event into a film is what makes *Chokh* interesting.

A jute mill worker is sentenced to death for the killing of a mill owner in an industrial war. He makes a conditional donation of his eyes, but even, while several blind workers wait anxiously for cornea graft, an influential businessman claims the eyes for his son who lost his eyesight in a Naxalite incident. A doctor with a conscience objects, but political pressures help to do the needful.

In the climax of the film the businessman learns that the eyes belong to the killer of his brother. His class hatred is aroused and he decides to get them destroyed.

The film is set in the

Emergency and as a political film it is stimulating despite some flaws. Utpalendu Chakraborty emerges as an exciting filmmaker. Om Puri puts in a compelling performance and so does Anil Chatterjee.

Banasree: Darpana (Bidhan Sarani, 552040)—3 shows

Sumitra Mukherjee, Dipankar Dey, Anil Chatterjee and Robi Ghosh form the leading cast of this film directed by Gyanesh Mukherjee.

Prithibi Amare Chaye: Rupbanni (Bidhan Sarani, 553413) Aruna (MG Road 359561) Bharati (S P Mukherjee Road, 474686)—3 shows

An old hit starring Uttam Kumar and Mala Sinha along with Sandhyarani, Pahari Sanyal Chhabil Biswas and Anup Kumar. Nachiketa Ghosh has composed the music of this film directed by Niren Lahiri.

Sreereder Manbhanjan: Surasree (Canal West Road 353836) Rupam (College Street) Aleya (Rashbehari Avenue)—all 3 shows

Tapati Bhattacharya stars as Radha in this musical film directed by Sona Mukherjee and music by Kalipada Sen.

RECORDS

Asha Bhosle as never before—the disc should have read in *Mera-e-Ghazal*, presented by Ghulam Ali, another renowned maestro. Asha comes across as someone totally different. Not denying the fact that she always had the right mix of a voice for ghazals—deep, often husky and rich—



Santu guides Alpana in 'Abhinoy Noy'

she never really got the chance to explore fully her talents in the genre.

Versatility may have been her forte, but it needed a Ghulam Ali to bring it out. The range of ghazals—varying in form, tones and structure—included in the disc speaks volumes for the effort both the renowned singers have put in. For once these ghazals are different—neither wholly classical nor with a heavy contribution of filmy music stunts.

Solos follow ducts and so on. Ghulam Ali reveals a departure from his so-called classical style for the ghazals are not all conventionally sung. His compositions are brilliant. Out of the 12 ghazals that the disc records, only two can be said to be ordinary. A perfect creation! And no wonder when two talents come together. Ghulam Ali—easily the king of ghazals, and Asha Bhosle—the queen

of tonal ranges.

Don't be choosy! If you don't have all the time at one go, try listening to *Hairaton ke sisile Raat jo toone, Dard jab ten ata hai to gila kisse* kareen you might change your mind about your appointment.

TV

CALCUTTA

- 11 September
- 4 00 World of sport
- 5 30 Feature film in Hindi.
- 7 25 Saptahiki
- 8 45 Focus A programme on current affairs
- 9 15 Sham-E-Ghazal
- 12 September
- 6 34 Chiching phank
- 7 00 Bijan prasang Programme on environment
- 8 45 Chitramala. Film songs in various languages
- 9 15 *Aur bhi gham hain zamane main* Serial by Reoti Saran Sharma (11)
- 13 September
- 6 34 Harekarakamba
- 7 00 Play in Bengali Triul (Part-II)
- 7 40 Youth Time Play in English *The Picture*
- 8 10 Khayal by Pt Maniramji
- 8 45 *The World of Nature* presented by Khushwant Singh
- 8 55 *Ek Mulaqaat* An interview with Dr S H Vatsayan
- 14 September
- 6 30 English film serial.
- 8 00 Chitrahara.
- 8 45 *The Lucy Show* (23)
- 15 September
- 6 34 Industrial programme Cottage industries of Burdwan district
- 7 40 Chitramala. Film songs in Bengali
- 8 45 Places of pilgrimage Tawang Monastery
- 9 15 Wild Life (II)
- 16 September
- 7 40 Sports round up
- 8 10 Rabindrasangeet by





A perturbed Sreela in 'Chokh'

Sreela Sen
 9 15 National programme of music: Jitendra Abhishekh
 17 September
 5 30 Feature in Bengali Swami
 9 15 Sports Quiz (Hindi) conducted by Narottam Puri

DHAKA

11 September
 6 50 Sports programme
 9 00 Film: Hart To Hart Second Channel
 7 30 Film: Best Of The West/ Alfred Hitchcock Presents
 12 September
 6 30 Cartoon: Fang Face/ Woody Woodpecker
 7 00 Tagore's song
 10 25 Film: Wheels
 13 September
 7 30 Film: Different Strokes
 8 55 Drama series: Sokai Sondhya
 10 25 Film: Traper John MD

Second Channel
 6 30 Sports programme
 14 September
 6 30 Cartoon: Battle Of The Planets
 9 00 Film: Man From Atlantis Second Channel
 7 25 Film: M*A*S*H
 15 September
 8 30 Drame of the week: Imitation
 10 25 Film: Yes Minister Second Channel
 6 30 Film: Great Western Theatre
 16 September
 6 30 Cartoon: Littlest Hobo/ The Spider Man
 10 25 Friday Night Cinema: Survival Of Dana. Cast Melissa Sue Anderson, Robert Carradine and Manon Ross Dir Jack Starret Second Channel
 6 30 Drama
 17 September
 Morning Session

9 50 Cartoon: Hans Christian Andersen
 10 45 Film: You Asked For It
 11 10 Eban Obari Family quiz
 12 05 Film: The Powers Of Mathew Star
 12 55 Sports programme Evening Session
 7 30 Film: Bewitched
 8 55 Jatra: Traditional Bengali drama
 10 25 Film: Dallas Second Channel
 6 30 Musical show
NOTE: The timings given here are Dhaka timings. IST will be 30 minutes less in each case.

SPECIAL EVENTS

11 September: 10 am
 Tabla Mahal and Regent King present Subroto Roy Chowdhury (Sitar) and and Asit Pal (Tabla) in a recital of Indian classical music
 At Gyan Manch (Pretona Street, 433516)
 11 September. 10 am
 Piramider Deshe—a play written and directed by Sainen Ghosh will be staged by Shishurangan
 At Rabindra Sadan (Cathedral Road, 449936)
 11 September: 10.30 am
 The drama, Police will be staged by Gandharva Bengali adaptation Subir Roychoudhury Dir Santanu Das
 At Academy of Fine Arts (Cathedral Road, 444205)
 11 September: 3 pm
 PLT will stage its popular drama Darao Pathikbar Direction Utpal Dutt
 At Rabindra Sadan (Cathedral Road 449936)

11 September: 6.30 pm
 Regent King, Malini and Surarshi present an evening with Santosh Kumar Ghosh
 The participants include Dwijen Mukherjee, Sushil Mallick, Bandana Sinha, Purba Dam, Bani Tagore, Pratima Mukherjee and Gita Ghatak in Rabindrasangeet, Partha Ghosh, Jagannath Bose, Urmimala Bose and Kajal Choudhury in audio play and readings from selected portions of Ajatak by Nimu Bhowmick and Sumita Sanyal.

At Rabindra Sadan (Cathedral Road, 449936)

11 September. 6.30 pm
 Dharmadharmia written by Shyamal Sengupta and directed by Amar Ganguly will be staged by Bohurupee The main participants are Kumar Roy Amar Ganguly, Kaliprasad Ghosh, Debtoosh Ghosh, Tarapada Mukherjee, Soumitra Bose Namita Majumdar and Avereer Dutta
 At Academy of Fine Arts (Cathedral Road 444205)

11 September: 6 pm
 Presidency College and Medical College present The Autumn Invitation Debates a students vs personality forum Topic The Common Man Does Not Matter Chairman M J Akbar
 At Gyan Manch (Pretona Street, 433516)

12, 13, 14 and 16 September: 7 pm
 A drama festival organised by Sayak and No 10 Filter with Dui Huzurer Goppo on 12th, Sonar Mathaoala Manush on 13th Anubikshan on 14th and Sadhu Sanga on 16th
 At Bijon Theatre (Raja Raj Kissen Street 558402)

BOOKS

Below are the ratings of bestselling books for the week ending September 3, 1983

Fiction

- 1 Exocet by Jack Higgins
- 2 Shame by Salman Rushdie
- 3 The Dark side of the Dream by John Starr
- 4 Outrage by Henry Denker
- 5 Hollywood Wives by Jackie Collins
- 6 The Little Drummer Girl by John Le Carre
- 7 Acceptable Losses by Irwing Shaw
- 8 Thurston House by Danielle Steel
- 9 The Angels Weep by Wilbur Smith
- 10 Lace by Shirley Conran

Non-fiction.

- 1 Cadbury's Bournvits Book of Knowledge
- 2 Guinness Book of World Records 1983
- 3 Tell me Why (Hamlyn)
- 4 Pulling Your Own Strings by Wayne Dyer
- 5 The Children's Book of Questions & Answers (Octopus)

(This list is based on information given by Oxford Book & Stationary Company, Kwality Book Company (Dharmaitala and New Alipore), Modern Book Depot and Genesis Book Shop)

14, 15, 16, and 17 September: 6.30 pm

Capstan Filter Kings, Suchandam and MMB present Birendra Kishore Roychoudhury Memorial Music Conference with Arun Bhaduri (Vocal) and Subroto Roychoudhury (Sitar) on 14th, Poulami Chatterjee (Bharatnatyam) and Pt Nibritubua Sameik (Vocal) on 15th, Srabani Kumar (Odissi) and Buddhadeb Dasgupta (Sarod) on 16th, and Aparna Chakraborty (Vocal) and Manilal Nag (Sitar) on 17th

At MaxMuellerBhavan (Ballygunge Circular Road, 479396)

14 September: 6.30 pm

Sarathi presents a programme of Tagore's songs by two eminent singers of the two Bengals—Laila Arzumand of Bangladesh and Suchitra Mitra. Also recitations by Hirendra Mallick and Sarmistha Chatterjee. By courtesy Social Squad

At Rabindra Sadan (Cathedral Road, 449936)

15 September: 6 pm

Prasanta Sanyal chairs *The Fragmentation of India is Inevitable*, a debate organised by Presidency College and Medical College

At Gyan Manch (Pretona Street, 433516)

16 September: 6.30 pm

Saraswata Sammelan presents Tagore's dance drama *Chitrangada*. Dir Purnima Ghosh

At Gyan Manch (Pretona Street, 433516)

16 September: 6.30 pm

Natyayan will stage the play *Brischik*

At Rabindra Sadan (Cathedral Road, 449936)

17 September: 6.30 pm

Tatan Chatterjee and Shyamal Biswas present *Happy Gala Musical Performances*

by Suresh Wadkar, Krishna Singh, Manohar and Narendra Bhansali (mimicry) Special guest Farooque Shaikh At Vidya Mandir (Moira Street, 446420)

THEATRE

Aghatan: Rangana (153/2A Acharya Prafulla Chandra Road, 556846)

Written by Biru Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile Anup Kumar

Bibor: Rungmahal (76/1B Bidhan Sarani, 551619)

The story deals with a model Neeta who had to look after the family for her incapacitated father. She dreamt of a new life since she met Palash Bohemian. Palash also turned a new leaf after he got to know Neeta. But though Palash and Neeta loved each other they did not have faith in one another. They could not accept each other as an independent entity and thereby suffered from pangs of primitive jealousy. Their bouts of love were followed by fits of fighting. And during one such fit of quarrel, the primitive man in Palash comes out of the cave.

Subhendu Chatterjee and Subrata Chatterjee along with Santosh Dutta, Sakat Pakrashi and Tapati Bhattacharya form the leading cast in this play directed by Samar Mukherjee from Samaresh Basu's story.

Nahabat: Tapan Theatre (37A & 37B Sadananda Road 425471)

Directed by Satya Bando-padhyay, this play is regularly being staged for the past seven years and more.



'Chitrangada': flowing grace

Rajbadhu: Jogesh Mime Academy (Kalighat Park, 460746)

Partha Pratim Choudhury directs this play which has Basanta Choudhury, Robin Majumdar, Debraj Roy, Bimal Deb, Biplab Chatterjee, Sarajubala Deb, Bulbul Choudhury and newfind Sumita Mukherjee in the leading roles. **Rangini:** Circarena (6 Raja Raj Kissen Street, 557213)

The play is based on Samaresh Basu's *Bijon Bibhum* and is directed by Samar Mukherjee. The leading artistes are Haradhan Banerjee, Saiten Mukherjee, Samar Mukherjee, Srup Mitra, Bapi Mitra, Jayasree Sen, Debika Mitra, Geeta Karmakar, Alok Ganguly, Geeta Dey and Miss Shefali.

Samadhan: Star (79/3/4 Bidhan Sarani, 551139 4077)

Ranjitmul Kankana directs this family drama which has Mahendra Gupta, Kali Banerjee, Haridhan Satindra Kalyani Mondal Manju Chakraborty and Prasenjit in the leading roles. **Shakha Prashakha:** Netaji Manch (Kaiser Street 353991)

Tarun Mitra Ajoy Ganguly Shyamali Chakraborty Tapati Mukherjee Uma Dey Pradip Mukherjee Nandini Malleya and Ketaki Dutta form the leading cast of this play directed by Biman Roy from Sanjib Chatterjee's story. **Sreemati Bhayankari:** Bijon Theatre (5A Raja Raj Kissen Street 558402)

A Theatre Unit production in which the star attraction is the famous comedian Robi Ghosh, who acts as well as directs.

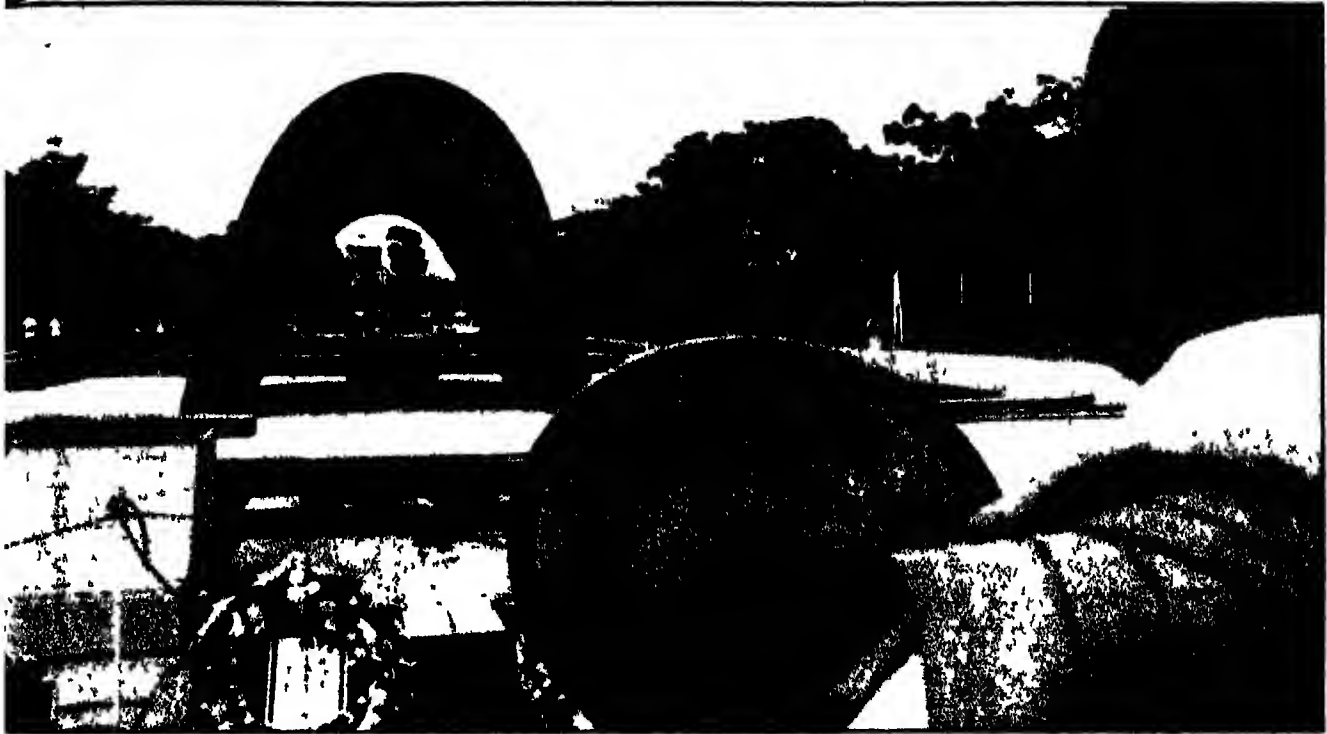


Subroto Roy Chowdhury

RAINBOW / Hiroshima Day

MEMORIES OF A HOLOCAUST





On August 8 every year Hiroshima Day is observed the world over. With a variety of ceremonies ranging from peace marches and silent processions to public meetings, the survivors remember the victims; nowhere more so than in Japan itself where memorials stand not only in memory but also in warning.

Concern at the threat of a nuclear holocaust is growing all over the world and in a nation which has been the victim once, it is always present if not always expressed.

Their experience and fear of nuclear war has made the Japanese one of the leading campaigners in the anti-nuclear movement.

In the forefront of the movement in Japan is the Nipponzan Myohoji, a Buddhist order which promotes world peace, and its founder the Most Venerable Nichidatsu Fujii Guruji.

A recipient of the Nehru Award in 1978, his life's work has been the promotion of peace through the construction of peace pagodas and the undertaking of peace marches.

In Japan the celebration of the 99th birthday called 'Hakuju no iwai' (celebration of 'Hakuju'—'100 less 1') is considered the most important event of one's life.

In July this year, Nichidatsu Fujii Guruji celebrated his 99th birthday.

The photograph at top, left shows a peace march at Nagasaki led by Nichidatsu Fujii Guruji. Below that, bottom, left is a photograph of the Nagasaki peace memorial.

On this page, the photograph above is of the peace pagoda containing the eternal flame at Hiroshima. At left can be seen the skeletal remains of a dome at Hiroshima, preserved intact as a memorial to the destructive power of the atom bomb.

Photographs: Tarapada Banerjee

DRESS CIRCLE



Shantanu Banerjee

UTTAM LIVES ON

The Bangla Chalachitra Prachar Samsad has been giving awards for some years now. The 1983 honours they named the Uttam Awards. An impressively long list was made—almost to make sure that no one is left out. Among the awardees was Sevabrata Gupta, editor, *Anandalok*, (a special felicitation as film critic). But the most interesting one was for Uttam's widow, *Supriya Devi* (above) as best drama actress, *Jayanti*.

WHO, WHAT, WHY

A world trip as first prize: and Purabi Chaudhuri (below) is the winner. In an all India quiz organised by *Competition Success Review*, the soft spoken Purabi came through the three-course quiz (postal, written and oral) with unquestioned ease. Married for just over a year, she is a woman of various creative interests.



Ashoke Chakrabarty



Hirak Sen

IN THE BACKGROUND

Pandit Ravi Shankar has scored music for Satyajit Ray films before. And now, one of his finest disciples, *Dipak Chowdhury* (above), has strummed the sitar strings for *Gharey Bairey*. A few days ago, he was busy at the HMV studios with the background score of the film. This, however, is not the first Ray film for him; he entered the camp with *Hirak Rajar Deshe*.

BICYCLE BRIEF

Cycling through various countries seems to be the answer. *Ann Sorrel* (right) of New Jersey is on a 16-month exploration ride in order to "raise social awareness of world poverty." She chose a bicycle as her vehicle because it has the right combination of technology and human endeavour. "I compare my journey to Vinoba Bhave's Bhodan walk," says the 23-year-old Ann. No soft-peddalling for this pushy American, as one can see.



Devi Prasad Sinha

QUIZ / Neil O'Brien



Joydeep Bhattacharya of Don Bosco School reports on the annual quiz hosted by his school. "On a pleasant Sunday evening, a high-tension quiz was on at the newly renovated auditorium of Don Bosco School, Park Circus. Nine teams were chosen for the finals, after almost four hours of quizzing had eliminated the other nine teams. Earlier 4 teams from each pool were supposed to be chosen for the finals, but St. Agnes, Kharagpur, which had just missed the finals by ½ point and had come from out of town, were given a chance.

"The host team DBPC began with a bang and were soon well clear of their arch rivals La Martiniere for Boys (LMB). But towards the later stages of the contest, LMB, slowly and steadily, came back to retain the Jubilee Trophy on the very last question of the day. This was their second victory in a row. The final

scores: LMB 23, DBPC 22 and South Point 16.

"The quiz master was Mr Sadhan Banerjee, who conducted the proceedings over two days with great aplomb. The questions were of an open-quiz standard. An appreciative audience turned up to share in the fun which this battle of wits provided.



11th Question: Which Indian was given the Chinese name Chu Chen Ten? (Sougata Dhar Chowdhury, Santiniketan)

Ans: Rabindranath Tagore. (It means 'India shaking the world')

"The winners were represented by Mayukh Mitter, Sourav Sen, Prosenjit Choudhury and Samantak Das."

Kingshuk Sen, Calcutta 19, asks: "What is Cumberland wrestling?"

It is a style of wrestling popular in North England and in South Scot-

land. The wrestler clasps his hands together behind his opponent's back—all throwing is done by the legs and even the breaking of the opponent's grasp constitutes a fall. In the event of a 'dog fall,' where both wrestlers fall side by side, the bout is fought again. Five minutes is allowed to take hold and the taking of it often takes longer than the actual bout. With heads resting on each other's shoulders, the wrestlers could be 'slumberland' rather than 'cumberland.'

"Why do we cry when peeling onions?" asks Debajit Ghosh, Asansol.

Onions contain several volatile sulphur compounds: methyl disulphide, methyl trisulphide, methyl-n-propyl trisulphide, n-propyl disulphide and n-propyl trisulphide, to be precise! When these hard chemical-vapours are released into the air, they irritate our eyes, which produces water to wash the chemicals from the surface of the eyeball. So it follows that, if you peel onions under water, the vapours don't get in the air, and you won't cry!

QUESTIONS

1. What is a carboy? (Bhaskar Mukherjee, Chittaranjan)
2. What kind of beard is Aaron's beard? (Kanishka Chowdhury, Calcutta—19)
3. Who wrote, "Death is the end of life; ah, why should life all labour be?" (Siddhartha Paul, Calcutta—37)
4. Which is the only dog that does not bark? (Rajib Ghosh, Calcutta—19)
5. Who or what is the Old Lady of Threadneedle Street? (Kakoli Pal, Kharagpur)
6. Which is the longest running comedy play? (Tirthankar Bhowmik, Ranchi)
7. In the film *The House on Galibardi Street*, Topol plays the part of which Nazi? (Anupam Banerjee, Calcutta—29)
8. Which Test cricketer was nicknamed 'Johnny Won't Hit Today'? (Pradip Thakur, Calcutta—6)
9. Which single edition Indian newspaper has the highest circulation? (Sumitava Ghoshal, Calcutta—50)
10. What are plate tectonics? (Paritosh Chattopadhyay, Kalyani)

Answer to TICK, TOCK

Ma starts both the timer together. After 7 minutes, when the 7-minute timer has run out, she turns it over and starts it again. Four minutes later when the 11-minute timer runs out, she turns the 7-minute timer over again, which has been running for 4 minutes. Now, when the 7-minute timer runs out, the roast will be ready. (7+4+4 minutes)

ANSWERS

- *1. A large globular glass bottle to hold liquids safely, usually protected by a frame.
 - *2. It is not a beard, but a plant.
 - *3. Tennyson in *The Lotus-Eaters*.
 - *4. The basenji.
 - *5. The Bank of England.
 - *6. No Sex Please, We're British running since 16 June 1971.
 - *7. Adolph Eichman.
 - *8. J.W.H.T. Douglas of England.
 - *9. Ananda Bazar Patrika (Bengali).
 - *10. A theory of the earth's surface based on the concept of moving plates and sea-floor spreading, used to explain the distribution of earthquakes, mid-ocean ridges, deep-sea trenches and organic belts.
- (*Indicates answer given by person sending in question.)

Inner Eye

BIRTHDAYS

NEXT SEVEN DAYS FROM SEPTEMBER 11 TO SEPTEMBER 17

ARIES
Mar 21-Apr 20
You will be drawn into new ventures and will meet business magnates this week. Your financial crisis will be resolved. Your professional and social status will gradually improve. A new friendship will yield new ideas that may prove helpful. Good prospects for love and matrimonial affairs.

T AURUS
Apr 21-May 22
Your problems may remain unsolved and drag on. Politicians and businessmen will face a period of trial. Try to keep your word and be a trifle careful in your dealings with your superiors. Journeys will have to be postponed due to unevitable reasons but a change of place in the near future is probable.

G EMINI
May 23-June 21
An auspicious week for matrimonial negotiations. There will be peace and calm in the family. Any new venture you undertake will have a good chance of succeeding. Professional correspondence will prove favourable. Transfer is likely. Your professional and financial status will improve gradually.

C ANCER
June 22-July 22
A very lucky week lies ahead. Most of your domestic problems will be solved easily. Some may have a change of residence for the better. You will make some new friends who will help you when required. Some of you may inherit some property. This is a very good week for matrimonial alliances.

L EO
July 23-Aug 22
The early part of the week will bring financial gains. Employers and those in authority will be specially helpful. Do not indulge in lethargy or delay your plans. Do not allow those of the opposite sex to hinder your work. An important journey is probable. A good time for love correspondence.

IRGO
Aug 23-Sept 22
Your financial position will show a marked improvement this week. A promotion is not unlikely. Your own ideas in business will prove successful. Be careful when it comes to writing letters in business and personal matters. Keep an eye on your health and that of your children.

L IBRA
Sept 23-Oct 22
Your health will continue to improve this week. You should keep a close watch on your expenses and do not indulge in extravagance under any circumstances. Those with an artistic and literary bent of mind will make rapid progress in their pursuits. Time is ripe for love affairs and matrimonial alliances.

S CORPIO
Oct 23-Nov 21
The health of you, family and your own will show a marked improvement this week. For those employed, there will be favourable changes. For those yet to find a job, times are favourable for finding one. A pleasant journey awaits you. There might be windfall gains soon. Watch finances.

S AGITTARIUS
Nov 22-Dec 22
This week will present you with a series of opportunities. Take full advantage of them. Your financial position will improve but you will be required to exercise caution. Guard against speculation. Travel, and make changes, if you think they are necessary. A new friendship will be formed.

C APRICORN
Dec 23-Jan 20
A mixed potion is in store for you. Success awaits you on the business and employment fronts. The health of your family will deteriorate substantially causing you a great deal of anxiety and expense. You will be separated or even estranged from a loved one. Be prepared for a journey to the South.

A QUARIUS
Jan 21-Feb 20
You will be wise to exercise caution in your professional affairs. Avoid erratic changes and seek the help of elders when it comes to taking decisions. Be careful of new acquaintances and the opposite sex. Watch your words for quarrels may break out easily. Financial improvement will be attended.

P ISCES
Feb 21-Mar 20
A very successful week lies ahead of you. Your undertakings will bear fruit and bring you compliments from relatives and friends. You will acquire some new friends this week. The health of an elder in the family might decline slightly, but there will be no anxious moments. Chances of a travel.

September 11
Many auspicious events in the family are foreseen. New friends enter your life and contribute much to your happiness. A measure of financial success is presaged, but do not be careless in business interviews and correspondence. A successful year ahead.

September 12
A happy, successful year is envisaged for you, especially if you can avoid love adventures. Concentrate on business expansion and make changes if desired. Do not be afraid to adopt original business methods, but exercise caution in correspondence.

September 13
You will enjoy far more than average fortune and happiness in the coming year, gains coming your way in both expected and unexpected ways. Social affairs are well signified.

September 14
Happiness and prosperity are in the offing. Your affairs register good and permanent progress, but much depends on your own initiative and business acumen to the degree of success realised. Seize opportunities as and when presented.

September 15
Good fortune is ahead but with a little misfortune attached. Your anniversary presages unexpected upheavals, journeys, sudden losses and quarrels albeit some financial gains. Circumspection and watchfulness advocated in dealings with elders and the opposite sex.











September 16
Be content to mark time and defer changes. Your affairs register some progress and an unexpected benefit may come about, but deal tactfully with those in authority. Some deception will also threaten you.

September 17
A difficult, fateful year is ahead. Beware of making erratic changes especially in the domestic domain, love and friendship, refusing to be influenced into questionable adventures, which will only bring sorrow.

M.B. RAMAN

SUGGESTIONS		LUCKY NUMBER AND COLOURS		
SUNDAY	AUSPICIOUS APPROACH	SEPTEMBER 11	9	GREEN
MONDAY	BUSINESS AFFAIRS	SEPTEMBER 12	10	ORANGE
TUESDAY	CORRESPONDENCE	SEPTEMBER 13	5	YELLOW
WEDNESDAY	MEDITATION	SEPTEMBER 14	1	GOLDEN YELLOW
THURSDAY	SHOPPING	SEPTEMBER 15	2	WHITE
FRIDAY	TRAVEL	SEPTEMBER 16	8	BLUE
SATURDAY	ENTERTAINMENT	SEPTEMBER 17	6	NAVY BLUE

WONDERLAND

2A 	<p style="text-align: center;">PICTUREWORD</p> <table border="1" style="width: 100%; text-align: center;"> <tr><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td></tr> <tr><td>S</td><td>A</td><td>W</td><td>B</td><td></td><td>L</td><td></td><td></td><td></td><td>O</td></tr> <tr><td>P</td><td></td><td>A</td><td>D</td><td>D</td><td>I</td><td>E</td><td>S</td><td></td><td></td></tr> <tr><td>E</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>8</td><td></td><td></td><td></td><td>9</td><td></td><td>10</td><td></td><td></td><td></td></tr> <tr><td>A</td><td></td><td>A</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>B</td><td>A</td><td>N</td><td>G</td><td>L</td><td>E</td><td></td><td></td><td></td><td></td></tr> <tr><td>T</td><td></td><td></td><td>F</td><td></td><td>L</td><td>E</td><td>A</td><td>S</td><td>H</td></tr> <tr><td>18</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> </table>	1	2	3	4	5	6	7	8	9	10	S	A	W	B		L				O	P		A	D	D	I	E	S			E										8				9		10				A		A								B	A	N	G	L	E					T			F		L	E	A	S	H	18										1D 
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SOLUTIONS
Across: 2 Taper 5 Maps 7 Apples 8 Logs 9 Alps 11 Bangle 12 Tins 13 Leash
Down: 1 Cameo 3 Alphabet 4 Roses 6 Sausages 8 Label 10 Pound

Barter Bank
 If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6 Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

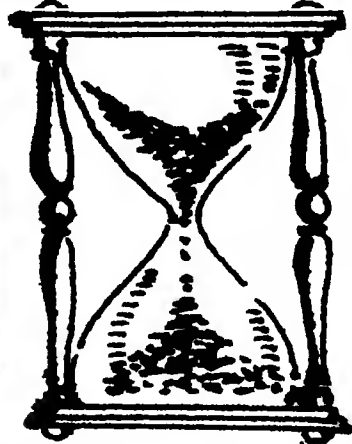
- Books:** I have two old books for exchange. One is over a hundred years old, from the early press days when lithography was used. The other is a leather bound Bible printed at the University Press at Oxford for the British and Foreign Bible Society, 146 Queen Victoria Street, London. Year of publication not mentioned but the code is M. DCCC. LXXXVIII. Total number of pages is 1240. In return I want a car stereo player deck compartment, a Bina Codes 15x60 or 10x50 and an Avon or BSA SLR cycle (all new), or a TV. Contact Piyush Kasa.
- Posters:** I have two full colour posters of Travolta and one of Abba, of good quality and absolutely new. I want to exchange them for two pre-recorded cassettes by Traffic and Hendrix, sentimental hits in good condition. Please contact Meenakshi Niyogi.
- Radio:** I offer a National Ecko three band A/C-D/C radio (1950 model), recently overhauled, in return for cassettes of Hindi film songs. Write to R.B. Churiwala.

 **JUST-A-MINUTE**

By Shamlu Dudeja

TICK, TOCK

Ma Maxima is in trouble, again. The clock in the kitchen has just stopped, and the roast needs another 15 minutes in the oven. All she has are two ancient sand timers, one 11-minute timer and the other for 7 minutes. How does she time her roast with the help of these?

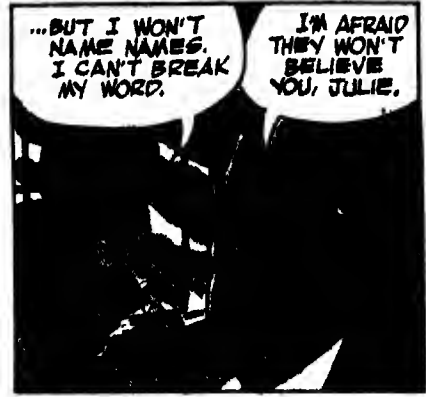


Answer on Page 20



JULIET JONES

By Stan Drake



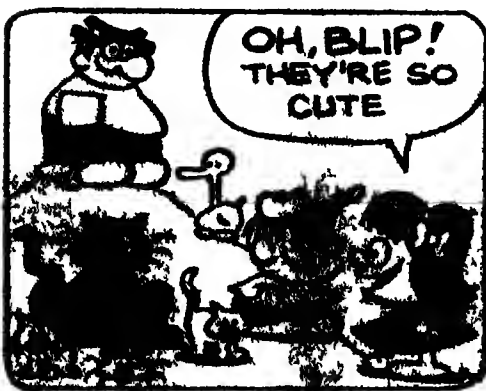
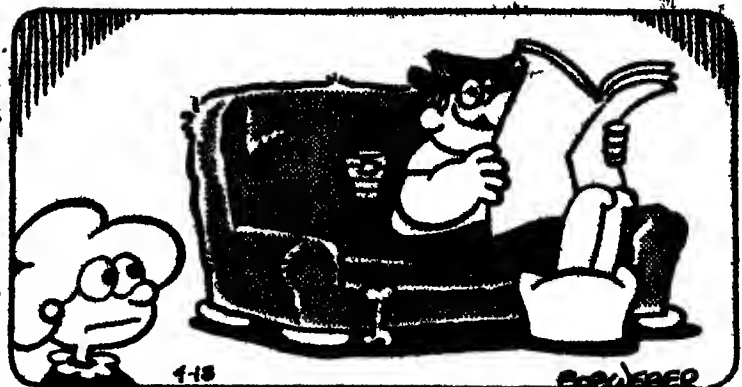
MANDRAKE

By Lee Falk



MOOSE MILLER

By Bob Weber

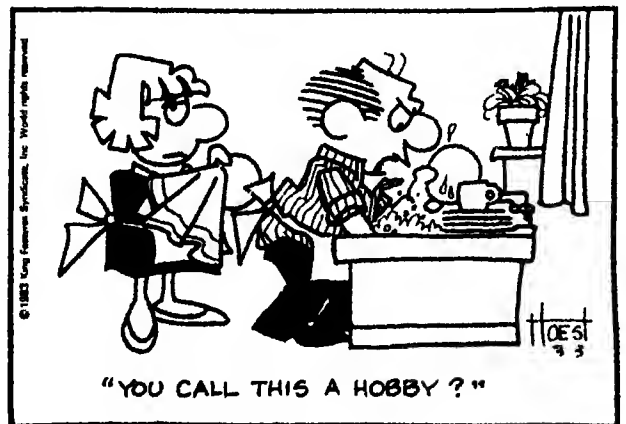
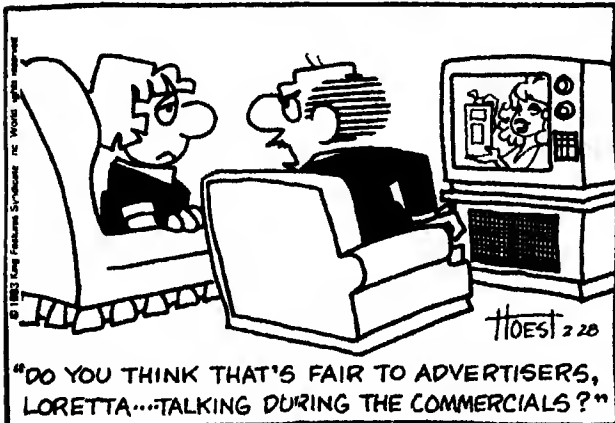


DR. KILDARE

By Ken Bald



THE LOCKHORNS



MARKINGS

Conduct

IT was with utter dismay that our correspondent saw an overcrowded doubledecker bus moving on without the lower deck conductor. Because of the crowd, the conductor had difficulty boarding the route No. 2 bus at the Ballygunge terminus and one of the younger passengers rang the bell.

Instead of protesting about this silly act, there was a wave of suppressed glee among the passengers. Everybody seemed to be enjoying the prank. The conductor on the upper deck detected his colleague's absence at



Gariahat, but could do nothing about it. He had great difficulty managing the passengers on both decks and chaos seemed imminent.

However, all was not lost: the young culprit decided to make amends for his prank. He volunteered his services to the conductor and stood in for the lower deck conductor travelling right to the other end of the route. But one must, our correspondent feels, think before being 'funny' in matters of importance. A minor prank could sometimes cause a major disaster.

International Anthem.



AFTER 36 years of independence, August 15 has become just another holiday. Folks stay up late the night before and plan to laze in bed the next morning. And as for the foreign residents, half of them are not aware why at all they should be getting a day off in the middle of the week. Not that they mind it.

Somehow a grass

matinee' was not destined last month for the foreign students of the International Students' Hostel in Park Circus. They were shocked when the superintendent came and woke each one of them up early that morning. They were then lined up like kindergarten students and led to the terrace. The purpose: hoisting the tricolour. But for their ignorance of the

national anthem they probably would have had to sing *Jana Gana Mana* as well.

But that is not all. After hoisting the Indian flag all the students—each of them non-Indians—were made to pledge their lives to India.

International support at cane-point!

The Sound of the Siren.

CALCUTTANS have a genius for innovation. A correspondent witnessed one recently and found it most useful. On his way from College Street to BBD Bagh, he boarded a doubledecker. The footboard was crowded with soccer fans, Mohun Bagan fans to be precise, who wanted to reach the club grounds in time to witness the final. As usual, the street was crowded with handcarts and other vehicles, each trying to overtake the other.

All of a sudden it was found that all the cars and buses were giving way at the sound of the siren which accompanies all



official cars. A closer scrutiny showed that it was one of the boys on the footboard who was blowing the siren and any car, taxi or bus in front of this bus was making way automatically.

The driver of this bus had a gala time and sped all the way down College Street, via BBD Bagh, and the soccer fans got down at the Raj Bhavan in high spirits. "Why don't we have these chaps travelling with us everyday," asked a weary commuter who has to suffer the agony of crawling traffic everyday.

Well, Mohun Bagan does not play its league-winner everyday either.

A suave Calcuttan, used to chauffeur driven cars, interspersed with an occasional taxi, was forced to travel by bus recently.

While the minibus driver sped and swerved merrily as though he were racing for the Grand Prix, the unaccustomed commuter, trying desperately to balance on his toes a la Rudolf Nureyev, failed, tried to outdo John Travolta—failed again—and in desperate exhaustion made a perfect, if inadvertent, landing on a lady's lap.

The lady blushed, but her husband, scowling nearby, refused to take it sitting down. Well versed



in bus travel, the man not only stood his ground, but let out a continuous stream of abuse that kept time with the speeding wheels of the racing mini. The upper-class gentleman, completely unused to such scenes, shuffled his feet and wondered how to make amends.

When the bus finally halted at the stop the 'offender' was to get off at, he took out his visiting card, gave it to the irate husband, and said, "I am an executive and this is my address. Please come home for dinner and sit on my wife's lap for as long as you want!" For the rest of the ride the jealous husband sat and blushed.

—Taking the Queue—

IT is holiday season again and long serpentine queues are back in the railway booking offices. The other day a colleague witnessed an interesting sight at a queue in the Eastern Railway reservation office in Fairlie Place.

A nondescript middle-aged man with a shoulder bag came and stood at the end of a particularly long queue. If he was upset at the prospect of a long wait before he got to the head of the line, his face did not show it.

He whipped out a razor blade from his shoulder bag and coolly proceeded to his fingernails. Having dexterously accomplished that task, he put the blade back into the bag and brought out a shoebrush and a small tin of bootpolish and, totally unaffected by the curious and even amused looks that his odd behaviour had invited, he began to clean and polish his soiled shoes.

That done, he put everything back into his bag and then brought out a

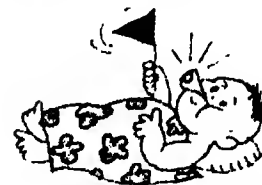
bunch of postcards, a diary, and a fountain pen. Resting the cards on the diary he began writing. By then our colleague had reached the head of the queue and having purchased his tickets had to leave.

But he still wonders what the man with his unusual penchant for making the optimum use of available time, had done next. It would be a while before his turn came to buy tickets.

THE Railways are often criticised for various ills in the services rendered by them. But then a time comes when the goodness of the people serving it comes out as if to prove that they are as human as anyone else.

As the 5 pm local train from Budge Budge entered the south section of the Sealdah station a large crowd stormed towards it to gain entry. But a middle-aged gentleman stood in front of one of its compartments and requested the passengers not to enter it. The reason, he explained, was a woman passenger had just delivered a baby inside.

The passengers obliged the gentleman and entered other compartments. But the train could not start unless the mother and the child were sent to hospital. Word was



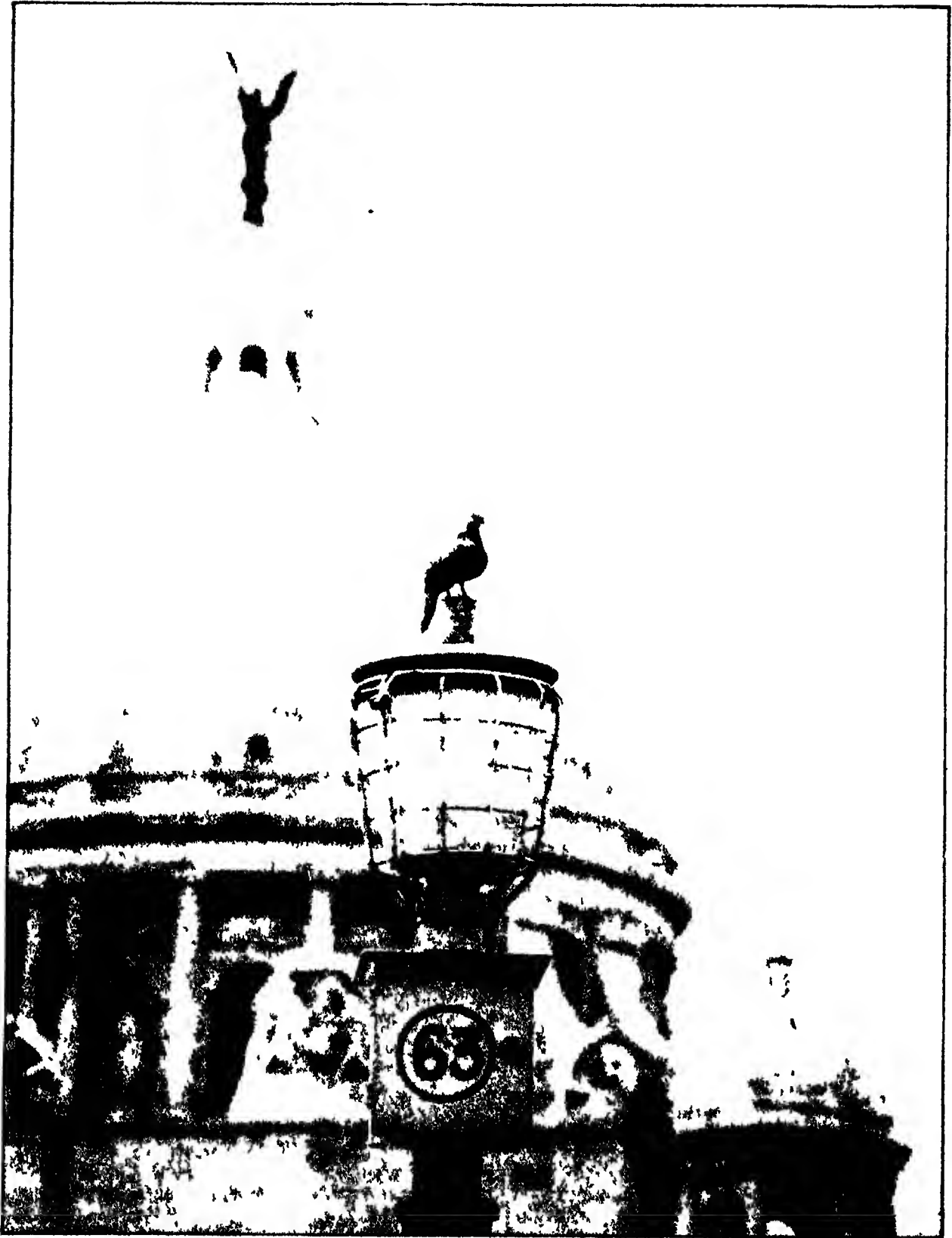
quickly sent to the local B.R. Singh Hospital, but the medical attendance was not available immediately.

So the next problem was what arrangements should be made for the home bound passengers whose number was increasing every minute. The guard of the train then came to the scene. He was enterprising enough to cancel the particular train and allot an empty coach from the siding to run to Budge Budge. Before boarding the other train, the passengers encircled the guard not to demand an explanation for late running of trains, but to say in a chorus, "Thank you, dada. Thanks on behalf of the newborn also."



Illustrations: Debansh Deb

CALCUTTA / G. Sridhar





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Post Mortem

Bridge of Sighs

Residents of South Calcutta and New Alipore in particular are thankful to you for your Markings item entitled 'Hanging in the Air' (Oct 9).

For more than a decade the Durgapur Bridge has literally been hanging in the air with its numerous cracks, crevices, bumps, bends and pot holes. The powers that be seem to think that speed breakers and crossbars are the only solution to its ramshackle condition. Nobody seems to care about improving the actual state of affairs. Considering the volume of traffic the bridge presently carries and the traffic potential of the area, its replacement with a sturdier, wider and less tortuous bridge is more than justified. Absence of a proper bridge at this site has retarded the development of public transport facilities of the area.

But alas, who will build the new bridge—the Railways, the Calcutta Port Trust, Calcutta Corporation or the CMDA? It seems to be nobody's baby. It is learnt that many years ago some money was earmarked for the construction of the new bridge. Where has it gone? Now that so much thought is being given to improving traffic conditions in the city and so much money being spent on this score, will the authorities concerned wake up and take in hand the construction of this vital bridge without further delay?

Probir Chakraborty,
Calcutta

Male Bastion

I congratulate Ananda Roop Ganguly for his article on aeromodelling (Oct 2) which I read thrice, being an intending beginner.

However he seems to have forgotten to mention

that, in an age when riding, football, even boxing, has come under the sway of the feminist banner, aeromodelling in Calcutta continues to be the last bastion of the male chauvinist.

To my knowledge there is, at present, not a single serious female aeromodeller in the city.
Joyeeta Ray,
Calcutta

Delightful

S.L. Menezes' article on Madame Grand (Oct 2) was delightful and Sunil Sil's sketch charming. Thank you for such an informative and readable piece.
Aniruddha Guha,
Calcutta

Still On 'Fire'

I wonder how your correspondent (Markings, Oct 2) found green plantains selling at five for a rupee at Bistupur Market here. May I point out that the 'fire' is still on in Jamshedpur market as kaach kola is sold at a rupee per pair.

M. Venkat Raman,
Jamshedpur

Destructive Film

I feel that Aparna Sen, in her new film *Paroma* (Oct 2), is creating a new problem for our society. Such scenes as there are in the film are destructive of our tradition. Rather than helping this problem to infiltrate our society, Aparna Sen should attempt to offer solutions to it.

Kanchan Purkayastha,
Silchar

Misusing Brecht

Some interesting facets of the personality of Rudraprasad Sengupta were brought out (Sept 25). He has a thorough understanding of the problems facing Bengali theatre today. But it was his comment on misutilising Brecht as a shortcut that I found most penet-

rating

Small, nondescript theatre groups who have neither the intellectual capacity nor the interest to understand Brecht have the impertinence to cater their own brand of the great German playwright. I have deep regard for the cultural enthusiasm of these groups but, for the most part, I wish they would do some rethinking along the same lines as Mr Sengupta.

Bapi Chakraborty,
Calcutta

Our Cricket Selectors

Raju Mukherji (Sept 18) surprisingly did not mention Gopal Bose who was at one time considered a fit opening partner of Sunil Gavaskar's. If my memory serves right he played against Sri Lanka in unofficial Tests and toured England with the Indian cricket team.

I agree with Mr Mukherji that selectors should watch every important fixture and keep track of the record of every talented cricketer. It is the qualified performance and not the "oiling capacity" of a player which should be judged. The selectors should keep in mind that individuals vary. Failure to understand this, coupled with their callous attitude, generates disappointment and indiscipline among talented players who are brushed aside.

Some states in which talent was nipped in the bud by a few petty minded and partial selectors have not produced a single Test class player. What makes it worse is that some ex-cricketers are involved in this whereas they ought to eliminate ill-conceived opinion about talented cricketers and guide and inspire them.

Ajit Nair,
Jamshedpur

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The Telegraph

30 OCT 1983

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With the death of a chimpanzee at the Alipore Zoo recently, the question of such deaths at the zoo has come up once again. An investigation into the various aspects of this problem

8

A great loss—personal and professional—for THE TELEGRAPH was the demise of Desmond Doig. A Nostalgia feature on the Grand Young Man.

14

The Returned Letter Office of the Posts and Telegraphs department in Calcutta does a kind of work with which most people are unfamiliar. Panorama.

16

Rainbow: Mr B D Pande has been posted as the governor of Punjab and in his place has come Mr Anant Prasad Sharma. The swearing-in, in colour

Cover:
Jayabrato Chatterjee

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Nostalgia

'I'VE ENJOYED EVERY MINUTE OF LIVING'

So said Desmond Doig in his last interview

THE spacious lounge at Grand Hotel hummed with activity. We were waiting for Desmond Doig who was back in Calcutta for a brief stay.

Outside the sudden shower of rain had caught people unawares and almost half an hour after the appointed time Desmond Doig breezed in, smiling his warm, sunny smile and said 'I've been playing truant as usual. But give me five minutes to go up and change!'

There were others impatiently waiting to whisk him away. But Doig managed to snatch a little time out of his hectic schedule to speak to us. Who knew then that this perhaps, would be his last interview?

How do you feel returning to Calcutta after so many years?

But I've never really been away! My involvement with the city never ended even if I don't live here any longer. My heart still belongs to Calcutta! A love affair like mine can't come to a sudden end. I've known this city as few others have its moods, nuances, textures. And now that the ice has been broken, I'm sure I'll return again and again to Calcutta.

But don't you find that Calcutta is very different from the city you knew?

Not really! Perhaps it has got a little more crowded. A little more nerve-racking. There are these dug up streets and people do complain of loadshedding. But many of my friends are still here, in this city. The outward manifestations have never bothered me. The houses look a little older, almost spinsterish. People look a little tired. Victoria Memorial seems a little shop-soiled. But you mustn't forget that Calcutta still has a heart! I'm overwhelmed by the welcome my friends have given me. Little gestures, little thoughts, the affection I've received—it has made me reaffirm my faith in Calcutta.

What are you currently doing in Kathmandu?

I've been a bit of a gypsy, you

Jayabrato Chatterjee



"Just Desmond"—as he liked to be called

know, tumbling along, shifting my caravan. I went to Kathmandu to write and paint and take it easy. But then I got involved with the restoration of Bhaktapur. One phase of the work is over and the next phase will begin this autumn. Bhaktapur is a beautiful city. People believe that it was built by Vishnu. And you have to treat it like the old lady it is! But now they want less of foreign involvement and use local, indigenous talent to work on the next phase. Bhaktapur won the PATA heritage award and it will play host to PATA delegates later this year. For the occasion I'm planning to mount a *son et lumiere*. The sound will be live, with traditional musicians and folk singers actually participating.

I'm also designing interiors and landscaping gardens. There is so much to do and it seems now, more and more, that there is so little time to do it in. And, of course, I'm still writing and painting.

Did you ever learn to paint formally?

No, no, no, no—never! I was due to go to an art school but I went to war instead. I was hellbent on learning how to paint but I was taught



Sunil K. Dutt

Desmond In his Kathmandu house

how to kill, which is quite a different art indeed! And after the war too many things had happened to me. The environment had changed. A war can do terrible things to you. I became disillusioned and cynical

but having passed through fire, I realised, years later, that what really makes life worth living is the love you can share. All loves are valid because all loves are basically insecure. But in this loving, however fragile, in this giving so utterly of oneself, you emerge a stronger person. A happier human being. That is what really matters.

My days in Calcutta were hectic. I was doing so many things, all at the same time. But now I want to slow down the pace. I want time to watch a sunset. Perhaps, disappear into the mountains for a while. Be an onlooker, if you know what I mean. What about writing?

Yes. I've been writing all the while. I'll be publishing a book on Nepal very shortly. Then there is this other book of my paintings; a publisher in London is interested in bringing out. We are still planning it. I even want to do a book of photographs on Nepal. Not the usual kind you pick up as a tourist. But a book of intimate details that makes Kathmandu come alive. How would you sum up your days spent in Calcutta and Kathmandu?

In retrospect, I can describe it for you in one word—beautiful! I've enjoyed every minute of living. I've done what I've always wanted to do. Quite honestly, I have no regrets. And when I look into the future, into the days to come, I can only say, "On with the dance!"

Subhra and Jayabrato Chatterjee

A ROAD AFTER DOIG?

IT would be no exaggeration to say that Desmond Doig was responsible, more than anybody, for the attention that Calcutta has been receiving of late. His collection of sketches of Calcutta, *An Artist's Impression*, was perhaps the first major effort at expressing faith in a city which saw its heyday long ago.

It was only thereafter that, among others, Geoffrey Moorhouse wrote his book and Raghubir Singh published his book of pictures. It was Desmond Doig, the artist, who first saw the hidden beauty in the city.

He was an Englishman by nationality true, but have there been many persons who can claim to have loved the city more? It would be only fitting if some road, some square, some place in the city were honoured with his name.

Sunil K. Dutt



Desmond with Sunil

Talking Shop

A YOUTH WITHOUT VOICE

An impasse has descended on Calcutta's youth

IT is 1943. A group of young men are sitting in a small room near Hatibagan. They are talking animatedly; the bowl full of *moorietelebhaja* remains untouched. The discussion becomes heated occasionally. Once in a while, an elderly woman peeps in, smiles indulgently and goes away. The men continue their tirades; Gandhiji had started yet another fast. This time in Gujarat.

1983. The cigarettes burn away at the fingers. Gariahat Crossing. The young group, leaning on the tired railings, are silent. The bustle of the busy hour is uninterrupted, mechanical. A girl passes by. Five pairs of eyes follow her as she moves round the bend. The cigarettes have burnt themselves out.

Our youth is without speech.

It has been a long story. For the first 50 years of this century, Calcutta was a pioneer. Her youth fought, raved and laughed; the spirit was never lost. The 50s saw the first lurch; by the middle of the 60s, Calcutta youth had become synonymous with sentimental poetry.

The early 70s saw a revival; the spirit now devoured. Blood flowed, lives were lost. But the city had lost the battle even before it had begun. Calcutta was left with a haunted generation, her youth had lost its ability to speak.

Strangely, even in this loss of character, the city's youth can still be classified into three distinct

classes. The intellectual, the lumpen and the grossly uninvolved. Issues are decided over cups of tea, the Bachchan starrer never goes unattended and the hand-on-cheek gaza at the fluffy clouds above is uninterrupted. This decade is only a warning.

The College Street Coffee House. It is evening; the familiar consistent din is characteristic. Whiffs of smoke spiral from the corner table; the discussion is far from low pitched. Major issues are thrown up; the group confidently handles them. Time hangs, as it were, in the air. Two young men push back their chairs, count their coins and leave the

table. They are not bored with the discussion; they need the "extra kick." College Street is dotted with ganja pedlars; these two will not take long to return.

On the other side of the road, three young boys, their school bags slung across their shoulders, are talking to a "bookwallah." The man on the other side of the counter produces a newspaper; the boys almost snatch it away from him. The "cinema page" is opened, three pairs of eyes dart across searching for the new releases. After some initial hesitation, a consensus is reached, the next day the three are to meet at Bina.

The man behind the counter smiles indulgently; he knows them all. But after all, he says to himself, boys will be boys.

As the first streams of sunlight filter through the curtains, he wakes up. The packet of cigarettes is near, he comes out onto the verandah overlooking the street. The city is awake, the morning paper lies at his feet. His eyes move with a bunch of carefree girls going to school. Moments later, he shifts his eyes; the man sleeping on the pavement is waking up. A rickshawallah trudges across, men going to the market, a car glides away, a dog barks. He looks up. The sun has gone behind the clouds. Suddenly, he feels uneasy. There is too much to look at. He picks up the paper and goes inside. The tea is getting cold.

It is not entirely the young ones' fault, though. It is their prerogative to follow example; in this they have been let down. The elderly are corrupt, naturally the young are disillusioned. Leaders mislead, there has not been any significant contribution in the literary world in the last decade. Decadence has set in; not surprisingly, there has not been any major constructive student movement in the last few years. Our students pick up trivial issues; they are pawns in games politicians play. Student wings of political parties campaign against petty issues; the whims of ministers fuel their activities. Surely Calcutta deserved better.

Abhijit Dasgupta



QUIZ / Neil O'Brien



Shohini Ghosh, LSR College, New Delhi, a regular reader of this column, complained sometime back about questions with local (Calcutta) appeal. "The Quiz section should be

useful to students all over and not just in Calcutta. And more important the topics should cross the barrier of the state. THE TELEGRAPH is a Cal-based magazine but the Quiz section needn't be so too," she says.

Point taken, especially since our correspondents now range from Kathmandu to Cochin and from Bombay to Digboi. We've even had our first letter from abroad. Thank you Mrs Janet Bone of Edinburgh for writing to say that you enjoyed India, THE TELEGRAPH and this column during your brief stay in our country.

However, since we have quite a number of questions on Calcutta, we have held them up and hope to be forgiven if we deal with them this week in one fell swoop.

Quite a few readers have sent questions already answered in this column, e.g. how the 'Oscar' got its

name (27 Feb. '83), the origin of the word 'quiz' (31 Oct. & 7 Nov. '82), to name just two. Sorry we can't repeat them.

"Which school has the greatest number of students?" asks Suvankar Chakraborty, Calcutta 19.

The 1983 edition of the Guinness Book of World Records reiterates what earlier editions had said by naming De Witt Lincoln High School, New York City which had 12,000 students in 1934. However,

CBS

11th Question: What does 'Kaabs', a locality on the outskirts of Calcutta mean? (Kaushtik Poddar, Kharagpur)
Ans: Half village, half town i.e. larger than a village but smaller than a town.

Calcutta's own South Point School has beaten this record. The school has about 12,200 students, a fact which Guinness Superlatives have acknowledged and which will figure in the next edition of the Book of World Records. The school's enrolment should be even more next year. Good going for an institution founded as recently as 1954!

Referring to 'Johnny Won't Hit Today' Douglas (11 Sept.), Ashim Kr

Sarkar, Calcutta 90, adds: "It was on a tour of Australia that barrackers used John William Henry Tyler Douglas' initials in words suitably phrased to express their feelings when annoyed by his stubborn defensive play. However that sort of thing never bothered him. Indeed he seemed to enjoy it and there was no cooler batsman than JWHT Douglas when things were difficult."

Suparna Dutta reports on Lady Brabourne College's inter-college quiz held as part of its annual fest.

"The participants were Presidency, N.R.S. Medical, C.M.C., St. Xavier's, Loreto, Hazra Law, Jadavpur University and the host college. The questions asked were a welcome change from the usual drone of statistics and quotations, and covered a wide range of subjects from sports ("Who is John McEnroe's girl friend?") to nursery rhymes. They demanded a wide allround knowledge and did not centre around general knowledge books. From the outset N.R.S. took the lead, closely followed by Presidency and the two eventually went on to emerge joint winners (23). C.M.C. came next (15). The quiz master, Derek O'Brien, did a super job."

QUESTIONS

1. What was the old name of Park Street? (Upayan Banerjee, Calcutta 14)
2. Who was the architect of the Victoria Memorial? (Arnab Lahiri, Dhanbad)
3. Who founded the Calcutta Medical College? (Hemanta Dutta Purkayastha, Silchar)
4. Where in Calcutta would one find the inscription 'Heaven's Light Our Guide'? (Soumyadip Chowdhury, Calcutta 29)
5. Name the only house in Calcutta which has the premises number written in words instead of numbers? (Santanu Roychowdhury, Calcutta 53)
6. Who were nicknamed Ditchers? (Suvasish Ghosh, Calcutta 37)
7. What was the old name of the National Library? (Md. Azam, Calcutta 14)
8. Which Calcutta cinema hall has a fourth class? (S. Guhathakurta, Calcutta 4)
9. Why is Writers Buildings so named? (Javed Nishat, Calcutta 46)
10. What is the popular name of the old cannon opposite the Gwalior Monument on Strand Road? (S.A. Ahmed, Calcutta 16)

ANSWERS

(*Answer given by person sending in the question) couples.

1. Bural Ground Road.
2. Sir William Emerson.
3. Lord William Bentinck.
4. On the main entrance to the Victoria Memorial.
5. The office of East India Hotels—Four Mangoe Lane, although the telephone directory gives it as 4. (Anyone knows of another?—O.B.)
6. Calcutta's Europeans. Extended to any Calcuttan. From the Mahatma Ditch.
7. The Imperial Library.
8. Noor Mahal in Park Circus. (Are there others?—O.B.)
9. 'Writer' was the old name during the Raj for 'clerk' and it was in this building that they did the administrative correspondence.
10. The Kissing Cannon, a rendezvous for courting.

Answer to STACK-IT-UP

A
AT
TAR
RATS
STAIR
STRAIN
RATIONS
ARSONIST
CROISSANT

INVESTIGATION / Zoo Animal Deaths

AND THEN THERE WERE NONE....

With the death of Anjana, a chimpanzee, at the Zoological Gardens recently, the focus is once again on this unhealthy trend



ANJANA'S death recently caught the headlines, because she was a chimp and a chimp is a rare animal. But what is never reported is that the number of deaths at the Zoological Gardens, Alipore is increasing everyday and these include a number of common animals, too. In fact, these deaths are nothing new. Time and again there have been allegations in the local as well as the national press that the zoo is not exactly a place which the animals—given the choice between the slaughterhouse and captivity—would choose.

This might sound like another maudlin article on the ill-treatment of animals, but we will let official statistics speak for themselves. From August 1980 to July 1983 there have been 672 deaths in the zoo. These include 188 mammals, 331 birds and 153 reptiles.

On the other hand, in the same period there were only 267 births. These include 72 mammals and 195 birds. Interestingly, from August 1980 till the date of going to press, no reptile was born in the zoo. A total of 159 specimens died at birth or a few days after birth.

This implies that between births and deaths, the zoo's own population was reduced by 305 specimens. Of course, there were 568 acquisitions during this period, including 92 mammals and 218 birds.

With no births among reptiles, the deaths have had to be replaced entirely by new acquisitions. While 153 reptiles died during this period, another 158 were acquired. The total population of the zoo, which actually varies from day to day these days, can be put at a little more than 3,000 animals.

We now divide the causes of deaths to two broad ones—natural and unnatural. By natural deaths we mean deaths due to old age and (we will also grant it), specimens killed by predators (although predators are not supposed to lurk around the zoo, there are a few kingsized rats and, at times, killer ants, too). By unnatural deaths we would mean deaths other than natural.

Facing page:

The rare swamp deer: a birth is a rarer occasion (top). The eyes of Timi, the leopard, pierced by a visitor's umbrella, being bathed with potassium permanganate (far left). An elephant enjoys his morning scrub (left).

Unnatural deaths more frequent: There are very few natural deaths in the zoo. In the same period there were 98 deaths due to old age (90 birds, six mammals and two reptiles). A total of 28 birds were killed by predators, mainly rats and ants. The other categories were not affected by this menace. It must, however, be mentioned that the number of birds in all categories may be very high because 50 per cent of the zoo's population consists of birds. Thus its birth, death, as well as sickness figures are bound to be high.

Coming to the unnatural deaths, wounds and their subsequent sepsis take the maximum toll. Sixtyfive mammals and 67 birds died due to this. No reptiles, however died due to this cause.

The incidence of deaths due to wounds may be high because of a number of reasons. The primary one among them is the fights among animals. This again is confined mainly to deer and antelopes in the zoo. According to the keepers, there are constant fights among these and it does not take long for the weaker animals to be fatally gored. Many a time, keepers on their morning rounds have found animals standing with their intestines hanging out. Obviously in terrible pain, they would not allow themselves to be treated.

"Try to catch them," a doctor says, "and they will spring all over the enclosure, dash themselves on the fence, even with their entrails hanging out, making doubly sure they do not survive. In many cases we have stood frustrated watching the animals sink."

In such cases the treatment depends on whether the animals can be caught or pinned down. The Calcutta zoo uses some primitive methods to do this. They lasso the animals and then a number of keepers pin it down. The readers can well imagine how terrified an injured animal becomes when chased by keepers armed with ropes. Even if they manage to catch the animal it often dies of fright.

Deer and antelope can be termed relatively harmless animals, but in case of larger cats, the problem gets even more complicated. It is definitely tougher to lasso an injured lion, one cannot even enter its cage. To get it into a squeeze cage (one side of this cage can be moved to immobilise the animal) the keepers have to pole and manoeuvre it to

somehow get it into the cage. Chances are that the animal sustains further injuries before it finally enters the squeeze cage.

THE obvious answer is a tranquiliser gun—which the zoo does not have. This modern piece of equipment for temporarily immobilising animals came into vogue during the early 60s. It is considered an essential equipment for any modern zoo that houses large carnivores or herbivores. The doctor simply selects the right dose of sedation for the animal and shoots it. After the animal is rendered unconscious the doctor gives it the necessary treatment and lets it sleep off the drug.

The zoo authorities when asked give the typical bureaucratic answer. "We have applied to the ministry which has applied for the necessary foreign exchange," and by the time the foreign exchange comes the prices have gone up or the undertaking has expired. However, sources point out that there seems to be no zeal among the authorities to obtain the equipment.

The helpless doctors are now trying to experiment with a blowpipe manufactured in Delhi, which fires a loaded syringe on the animal. The blowpipe has been procured, but the necessary tranquilisers have not yet come in. In any case the blowpipe can be effective only at a short range and the doctors will have to practise hard to be proficient enough in firing it.

The case for a tranquiliser gun gets reinforced by a strange incident concerning the lion couple Debabrata and Rudrani. Annoyed with Debu over something, Rudrani bit off a part of his tail. When the keeper discovered this the next morning, the doctors found it extremely difficult to get Debu into a squeeze cage. All the while they tried to do so the lion ran around lashing the remaining portion of his tail which started bleeding profusely. Ultimately they did get it in, but as they say, a tranquiliser gun would have made the job much simpler.

Debabrata is now recuperating in the zoo's hospital. Chances are that his tail might heal, but the muscle movements beneath the skin of the tail are so strong that the stitches just do not remain intact. The tail has had three major operations by now, and if it does not heal now it might have to be amputated.

Again, more than 30 per cent of

the mammals in the zoo suffer from tuberculosis. Every visitor, child or adult, is getting a whiff of this disease each time he is near an infected animal. From August '80 till the time of going to press more than 55 animals have died of TB. Once the disease has been detected in an animal the doctors predict only a five per cent chance of recovery.

It is mainly herbivores that are affected by TB. These animals do not get the adequate amount of protein in their meatless diet and hence are susceptible to it in captivity. Since 1980 at least 34 primates and 33 deer have succumbed to this.

Getting rid of TB: The only way of getting rid of this menace, according to the officials of the zoo, is immunisation along with well ventilated cages, high protein diet and cleanliness. Otherwise the zoo is ill equipped to tackle this problem. There is no X-ray equipment (of course, no zoo in the country has one, but this should not stop someone from procuring essential equipment) which is a foolproof method of detecting TB and many other ailments in the animals. They cannot rely on the Mantoux tests (common test for TB) as in advanced cases of TB it gives a negative reading.

Interestingly enough, oral tubercular drugs were used as part of a mass precautionary measure from January 1975 to August 1979 but were stopped at the behest of an "expert" whose name the zoo authorities are not too keen to reveal. However, the statistics of these two periods, with and without the drugs, when compared yield amazing results.

While 58 animals (40 primates, 13 deer and five others) died between January 1975 and August 1979, a total of 76 animals (40 primates, 31 deer, and five others) died between September 1979 and December 1982, the period in which no precautionary treatment was given. This implies that the average number of deaths in the period when the anti-TB drug was administered was about 12 animals (eight primates and roughly three deer) per year as opposed to the period when no drug was used, when about 21 animals (12 primates and nine deer) died per year. Nearly double. Statistics must have told their own story as the zoo hastily re-introduced the mass immunisation programme from January 1983. Probably the "expert" had changed his mind.

Next in the ranks of killer diseases are those that concern the abdomen. Enteric diseases (claimed 40 birds, 24 mammals and six reptiles), liver diseases (claimed 22 birds, seven mammals and 11 reptiles), and helminthiasis i.e. worms (claimed 29 birds, two mammals and nine reptiles).

Here comes the basic question of hygiene. Either the food supplied is contaminated, sub-standard or it does not suit the animals. In fact, sources in the zoo complain that the beef supplied is so fibrous that animals cannot digest it. This, they complain, is a direct consequence of the government's rule that no bovine animals should be killed before they complete 14 years of age. Which means that they are too old to be fit for consumption by even animals. The same rule, by the way, applies to the beef sold for human consumption.

The officials also complain that the younger carnivores who cannot digest the beef should be fed with mutton, something that senior zoo authorities are reluctant to do. This is mainly due to two reasons—high price of mutton and pilferage.

Sources also complain that the cages are not cleaned properly. The zoo needs more than 500 litres of water everyday. Most of this used to be supplied by Calcutta Corporation, but at present the supply has been reduced to about 300 litres. The cages, especially those housing carnivores, have phenol or Savlon sprayed on the floor as disinfectants. These, if not washed away properly, mix with food which is thrown on the floor leading to poisoning and stomach disorders.

The grease and fat contained in the meat sticks to the floor for days, breeding germs that create footsores difficult to heal. What the zoo officials want is a powerful hosepipe which will wash away the dirt without the man having to mop or scrub the floor.

But there are other problems, too. For example, the doctors say that treating zoo animals is an experiment. "To begin with, the first signs of disease in almost all cases is loss of appetite and lethargy. After this is reported comes the question of diagnosis. Now the animal cannot tell me whether his left limb has no sensation, or whether the right innermost pad, just beside the slight laceration he had had last week, is aching. We have nothing to do but

watch, test the blood, stool, urine. Given the chance, check every inch of the body. Most of the time the animal dies before one even knows what happened. Only on dissecting it do we find that it could have been cured with a single Gelusil. It is only the experienced doctors with years of practice who can detect the minute tell-tale signs that lead to a correct diagnosis.

"Take the case of a langur brought into the zoo. Its head was like a mini football, swollen around and beneath the ears and jaws. We inspected it amidst its squeals and bites, and diagnosed that it had mumps. Mumps being a viral disease, there was nothing to be done save giving it a few mild antibiotics to prevent any secondary infection. We waited and watched for two whole weeks, nothing happened. In fact the swelling increased. This time we carried out a detailed inspection and found that a thin wire collar, which he had been made to wear by the ex-owners, had somehow tightened, cut into the flesh and skin grew over it at places. The wire in due time got tightened with muscle action and started constricting the blood vessels, which led to the swelling. It also got rusted and produced sepsis which contributed to the swelling. We cut the wire, pumped him with antibiotics and he became the happiest and tamest monkey we had ever seen."

Another doctor says with a twinkle in his eye, "Take the case of Dolly, the lioness, who gave a series of births year after year, but somehow the cubs wouldn't survive. Post mortem did not reveal anything wrong—they were as healthy as any two days old lion cub could be. Finally it dawned on us that Dolly simply did not have enough milk. We fed her a few tablets and now she has two extremely naughty cubs. In fact it is a problem controlling them."

A case that zoo doctors speak of with amazement is that of the elephant with footsores. Nothing could heal them. Antibiotics, local applications, nothing worked. "And try bandaging or plastering any animal, it will tear it the moment it is left to itself," a keeper said.

When the sores worsened and the doctors had given up, the elephant's mahout, Ali Mohammed, asked permission to do what he called "tota." Taking this as a last resort, it was allowed. Ali brought a lot of herbs, such as chula, vela, kutchie, etc (in all, 17) with a lot of mustard oil. He



Aniruddha Meekerjee

A couple of tortoises having a good feed.

then boiled everything together till it was a black paste and applied it boiling hot on the footsores. The elephant squealed a good deal but by the time, the third application was due in about three weeks, the foot was as good as before.

Not just disease: But it is not just disease that seems to enervate the zoo. There is a complete lack of any systematic breeding programme. Almost all the births in the zoo are accidental rather than preplanned. It just happens that the animal or the bird has a mate and decides to breed.

For example, not a single tiger has been born in the zoo since 1978. This includes the white as well as the normal tiger. The director, Mr A.K. Das, explains that this is due to "inbreeding." This, in short, is nothing but incest. The same strain marries into the family again and again. This, in keeping with the simple "Mendel's Law," tends to segregate genetic traits, good or bad, in single animals. As it happened, the good offspring went over by some quirk of fate to other zoos and the bad ones remained. Constant

inbreeding amongst these has resulted in further segregation. Consequently one sees deformed and blind specimens with all sorts of complications in the white tiger enclosure.

The director, when questioned, ruled out the possibility of starting an "exchange for breeding" programme. This, he said, was because the programme was very expensive and the risk of losing the animals during transportation was quite high.

In fact, artificial insemination is not possible in the case of cats because they have an induced ovulation system—that is, ovulation when the animals are in the process of mating. However, the director did not mention that a research project involving the breeding of leopards through an artificially induced ovulation process by the zoo doctors, was shelved on the grounds of jeopardising the animals' lives and non-availability of an alternative squeeze cage.

In fact, one gets the impression that the zoo committee as well as the authorities are systematically stiff-

ing any research effort in the zoo on the plea that no research has ever been done, and therefore can ever be done, in the zoo. Most interesting amongst the projects that are awaiting sanction is the one to be conducted by the renowned biologist, Dr R.L. Brahmachary. His idea is to take up where the Khairi project in Orissa ended, by bringing up a goat, dog and a tiger cub in human company.

In the course of the project he will also be studying the complexities of the tiger's pheromone (a secretion which the tigers as well as the other cats secrete for identification, territorial marking and mating). The department of science and technology has already sanctioned seven lakh rupees for this project. What they require is a small space on the zoo premises, which is in fact available near the zoo office. Dr Brahmachary has even agreed to pay Rs 2,000 per month as rent for the space and the tiger at the end of the project would be given over to the zoo.

Aniruddha Meekerjee

DRESS CIRCLE



MERCHANTS OF GOOD CINEMA

Their just released film, *Heat and Dust*, according to a wit, has kicked up more dust than it has generated heat. Nevertheless, Ivory-Merchant have completed 21 years of producing good films but Ismail Merchant (second from right), the producer part on the other side of the hyphen, considers it as the "most exciting" film of his entire career. He was speaking in a press conference at the British Council auditorium on the eve of the festival of Ivory-Merchant films. Nicholas Grace (second from left), a member of *Heat and Dust*, called James Ivory "one of the most sensitive directors" in the game. Also lending their august presence were Shashi Kapoor (extreme right), an actor who has been associated with the group for 20 years, and his eminent actress-wife, Jennifer (extreme left). Ivory-Merchant's latest film, *The Bostonian*, starring Vanessa Redgrave and Christopher Reed, has just been completed.

SEEING STARS

Below: Before the Kanpur Test, Sandeep Patil and Sunil Gavaskar were briefly in Calcutta. They came together but for different reasons. Gavaskar had evidently come on a professional visit as editor of a cricket magazine published from Calcutta. But the exact reasons for Patil's detour were not known. What was known was his frequenting the house of current steady, Debashree Roy, that lovely co-star of his first film, *Kabhi Ajnabee They*. An unbeaten partnership, as they say in cricketing circles.



AGE, NO BAR

Above: The lecture-demonstration presented by Padatik recently was a significant step in keeping alive the tradition of Odissi. Guru Kelucharan Mahapatra, in an informal discussion on the gradual development of Odissi, was ably assisted in his demonstrations by his wife, Lakshmi Priya Mahapatra, who presented the format she had danced some 16 years ago.

WHERE THE DEAD LETTERS GO

The monumental task performed by the Returned Letter Office of the GPO

IT may be a forlorn widow's frantic query about her unheard-of son working in a far off tea garden in Assam; it may be a poor country housewife's desperate plea for money from her husband toiling in a coalmine in West Bengal or it may be a newly wed bride making her last plea to her parents to save her from the "oppression" of her in-laws or a love-lorn lady pining for what is not. They tell sad tales, make funny stories—but they have one thing in common. They are all written to apparently illegible, inscrutable addresses. And, replete with all their agony and anguish, they lie in an establishment which is making all-out efforts to reach them to their destinations

This is the Returned Letter Office, Calcutta. The effort of the RLO is, so to say, to decipher those letters and send them to the proper addressees. It is no mean task for the RLO for it is a stupendous job involving the sorting of upto 15,000 letters per day. Thanks to the ingenuity, wit and intuition of the sorters, almost 80% of these letters reach their proper addressees. Quite rightly

have they dropped their previous name—the Dead Letter Office.

"Cross Street" is the name of a street in Calcutta. Some people in a hurry write an "X" before "street" as in this address: Mr A.B.C., 17 X Street, Calcutta-7. But RLO officials immediately know that it is Cross Street. One envelope was addressed in Hindi: C/o 52(Baawan) Lorries, Calcutta. Here also RLO intelligence guessed it to be C/o M/s Balmer Lawrie & Co, 21, N.S. Road, Calcutta-1.

It is interesting to know how RLO people sort these out. Sometime ago they received a letter with a violin drawn on the envelope at the end of the addressee's name. After much racking of brains it occurred to them that the violin stood for Behala. "Behala" is the Bengali synonym for violin. The letter was accordingly diverted to the relevant post office at Behala which had no difficulty in locating the address and the person.

Another letter had only the word "Nagar" preceded by a sketch of the Lord Krishna. The RLO people easily understood what the sender of the letter meant. They sent it to Krishnanagar where it was delivered to

the right addressee. Some more interesting cases include the inland letter written in a great hurry, presumably to convey a very urgent message but addressed to Miss Samar Singhen, 2/11, Aray Street, Calcutta-20. Calcutta having no such street, the letter ultimately found its way into the RLO. The experienced Postal Assistants guessed that it could be either Arya Street or Roy Street. They consulted the Town Delivery List where names of Calcutta roads are alphabetically listed. They found that Roy Street had the same Pin-code—Calcutta-20. They at once realised that the letter "A" which was attached to Roy, should have been with the figure 2/11. And the letter was re-directed to the addressee at 2/11-A, Roy Street, Calcutta-21. RLO workers have the necessary acumen to correctly read the addresses written by semi-literate people who have a tendency to mix up words. Like a surgeon, they can dissect the anatomy of the address and locate where the disease lies. They also know the pronunciation habits of certain language groups. For example, a seasoned sorter of the RLO would not have much difficulty in deciphering this.

RCSAU
Chakkai Briast 71
Kalkatta
25.

He immediately knows it is R.C. Sau and that the "st" in the second line denotes Street. "Chakkai bria" stands for Chakraberia and hence the letter was sent to R.C. Sau 71, Chakraberia Street (rather Road), Calcutta-25.

Sometimes the sorter has to solve puzzles such as this:

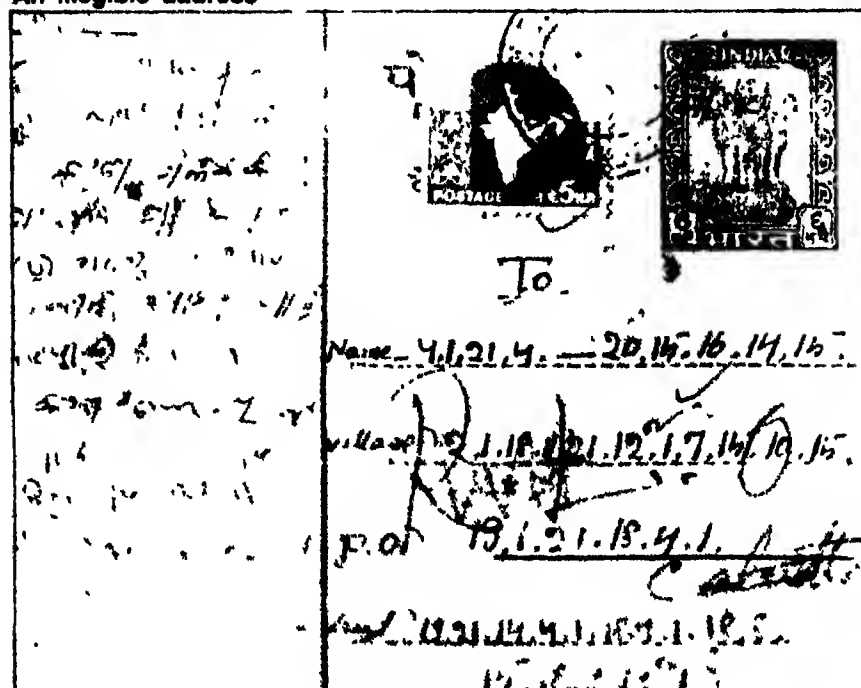
Name: 4,1,21,4,20,15,16,14,15
Vill: 2,1,18,11,21,1,7,15,10,15
P.O.: 19,1,21,18,4,1
Dt.: 19,21,14,4,1,18,7,1,18,8
15,18,9,19,1

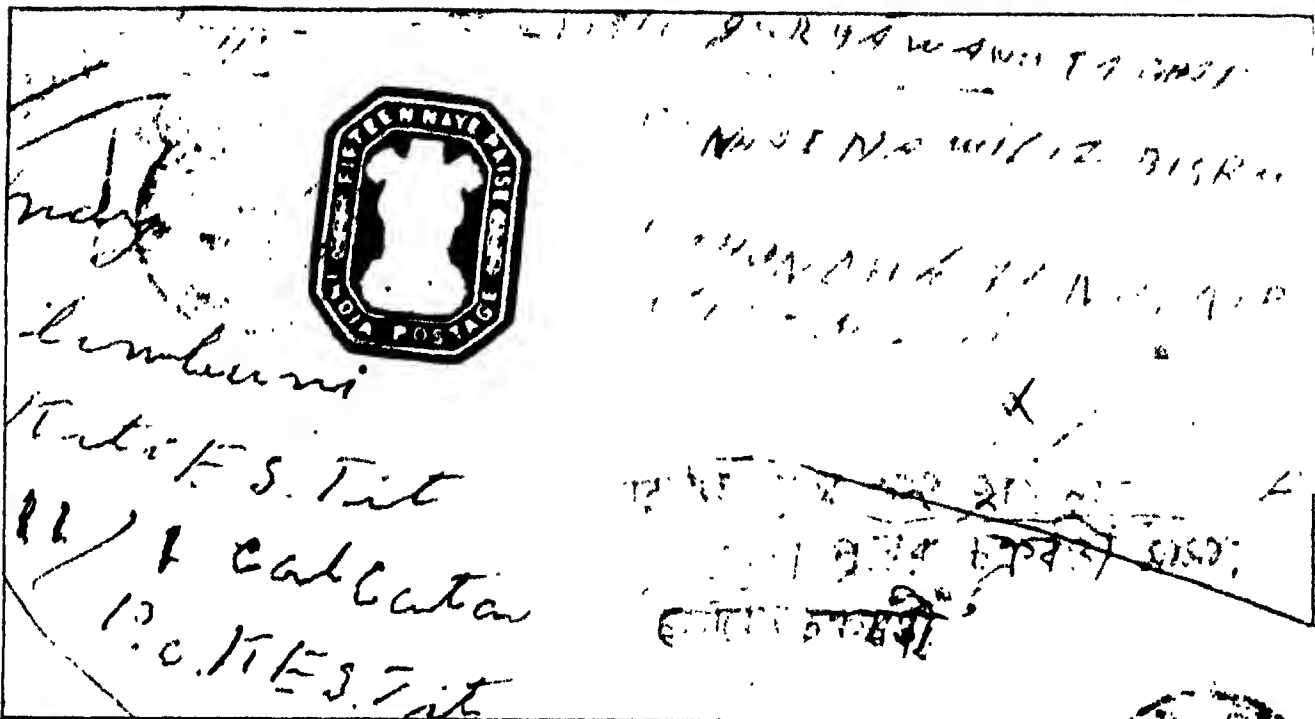
Here the chronological figures stood for the alphabet. So the address reads as:

Daud Topno
Vill. Barkulagojo
P.O Sarda
Dt. Sundergarh
Orissa

Another envelope, is addressed in Bengali to:

An Illegible address





Some specimens of letters received at the RLO

Reserve Bank of India
Chakraborti of Joychandipur
(name)
Souren Chakraborty. The addressee
received the letter despite the
address being so incomplete.

Yet another envelope carried the
address:

To Md. Noor ESLAM MOOLA
No 4 PATWAR Bagan LANE
P.O. AMA-SITE
Dist 24 Pergenes (W.B.)

The RLO felt that the address lay
within the area handled by the
Amherst Street post office in Calcut-
ta. They consulted the Town Deliv-
ery List which confirmed that the
said lane had the Pincode 700009.
Hence the letter was redirected:

Md. NOOR-ESLAM MOOLA
NO 4 Patwar Bagan Lane
P.O. Amherst St.
Calcutte-700009
W.B.

The RLO has the dual function of
clearly writing names and addresses
on letters and of sending them either
to the addressee or to the sender,
whichever is convenient.

The DLO, as it was called then, is
said to have come into existence in
1837 when the postal regulations
Act came into force. In 1970 it was
renamed the RLO.

DURING the early days after the
enactment, when postal arti-
cles could not be delivered to
the addressees due to illegible or
indecipherable handwriting, the
post office retained them for three
months to make further endeavours

to trace the correct address. Thereaf-
ter, they were sent to the General
Post Office and a list of undelivered
articles were notified in the gazette.
If unclaimed eighteen months after
the notification, the articles were
opened and the valuables in them
deposited in the Treasury for dis-
posal to the rightful claimant, if any.
After a year, all unclaimed articles
were destroyed. At that time one or
two DLOs were enough to cope with
undelivered articles which were not
more than three to three and a half
lekhs per year. With the mounting
increase in the volume of undeliver-
able traffic, the practice now is to
preserve them for one or at best two
months before they are declared
dead.

There are, in all, 15 RLOs, in the
country now which are manned by
officials who are conversant in Eng-
lish, Hindi and the regional lan-
guage of the states under its jurisdic-
tion. Besides letters, they tackle
undelivered covers and parcels,
containing at times currency notes,
coins, gold, silver, jewellery, opium,
charas and ganja. Sometimes, arti-
cles like firearms, pistols and dead
snakes also find their way into the
RLO. And they are not all.

Some time ago a parcel with the
remark "addressee left, sender not
known" ultimately arrived at the
RLO. The parcel, dreadfully enough,
contained two human skulls with a
letter in Bengali. On July 7, 1963,
another packet without the name
and address of the sender was re-
ceived by the RLO and contained a

pipegun in two parts, one large and
ten small cartridges, a photograph
and an inland letter bearing the
name and address of the addressee.
This was handed over to the police
for investigation.

RLO officials know that it is not
semi-literates alone who write
wrong or illegible addresses. Schol-
ars, VIPs, business houses and
accountants too write wrong, in-
complete or illegible addresses that
would have ended up as "dead"
letters but for the tenacity and zeal
of the RLO employees who bring
them back to life.

During 1960-61, the RLO, Calcut-
ta received as many as 62,47,036
letters and articles for clearance. Of
these only 1,05,657 were treated as
"dead"—the rest were deciphered
and delivered either to the addres-
see or the senders.

Sixth sense apart, what are the
other aids and appliances of sorters?
There are postal and industrial
directories, reference books on Indi-
a's charitable and religious mis-
sions, educational institutions, hos-
pitals, social and cultural organisa-
tions, government and non-
government agencies, diplomatic
and consulate missions and so forth.

The RLO can rightly claim to have
prevented many human tragedies
that non-delivery of vital letters
would have caused. It deserves our
unreserved gratitude.

M. Moizuddin

Photographs: A.K. Mukherjee

RAINBOW / West Bengal's New Governor

ENTER, ANANT PRASAD SHARMA



1



2





5
1. His Excellency A.P. Sharma. 2. Mr Sharma reading a message at the swearing-in ceremony in the Throne Room of Raj Bhavan. With him is Justice Mr P.K. Banerjee and seated behind is his wife, Mrs Taradevi Sharma. 3. Mr Sharma's name goes down in gubernatorial history. 4. With Chief Minister Jyoti Basu at the tea party after the ceremony. 5. Outgoing Governor Bhairab Datt Pande. 6. The farewell dinner for Mr Pande hosted by the government of West Bengal. 7. Chief Secretary S.V. Krishnan bids farewell to Mr Pande who is now the governor of Punjab



6
Photographs: Santimoy Sanyal



Inner Eye

NEXT SEVEN DAYS

FROM OCTOBER 30 TO NOVEMBER 5

ARIES
Mar 21-Apr 20
Good fortune awaits you but guard against extravagance. Avoid quarrels and hasty actions or decisions. Unexpected benefits or, perhaps, inheritance will be realised. Help will be forthcoming from all around you. Courtship and love affairs are well signified.

LEO
July 23-Aug 22
If dubious adventures and extravagance are avoided, you will make steady and permanent progress. Some business problems may cause annoyance in the early part of the week. Unexpected good fortune will materialise later. Expedite all business matters.

SAGITTARIUS
Nov 22-Dec 22
Domestic and social activities progress apace. Children and young friends contribute to happiness. Your monetary position improves. Concentrate on intellectual expansion. Courtship and marriage affairs proceed on an even keel. Chances of travel are likely.

T AURUS
Apr 21-May 22
Property, speculation, dealings with authority, courtship and marriage as well as changes are all ill-signified. New friends and fresh interests, intellectual or artistic, are foreseen. Do not neglect business. Avoid gambling and make changes only after careful reflection.

VIRGO
Aug 23-Sept 22
Safeguard your own health and that of your family. Push business ventures to the maximum. Children will have a happy time and intellectual pursuits progress well. New friendships contribute to happiness, but an unexpected event temporarily causes you worry.

C APRICORN
Dec 23-Jan 20
You will receive valuable help from elders and other secret sources. Forge ahead in all matters. An unexpected change or reversal will give way later to brighter conditions. Safeguard health of womenfolk and elders. Avoid erratic actions and decisions.

G EMINI
May 23-June 21
Translate plans into action and success is assured. But exercise caution where writing is concerned. A secret matter will progress well. Adopt novel and original ideas in business that will prove successful in the future. Examine all documents carefully.

LIBRA
Sept 23-Oct 22
Good fortune appears in unexpected ways, but some disappointment in love or on the domestic front is foreseen. However, the trouble will pass. Eschew dubious adventures and questionable companions. A secret matter brings pleasure. Health improves.

A QUARIUS
Jan 21-Feb 20
Concentrate on business expansion and make changes if you desire. A pleasant financial surprise awaits you. Do not be afraid to adopt original business methods but exercise caution in love affairs. Children and womenfolk may cause some anxiety.

CANCER
June 22-July 22
Drive and initiative will serve you well. So forge ahead. Beneficial changes, travel and improved health are foreseen. You will enjoy a measure of good fortune, especially if quarrels are avoided. Womenfolk should take care of their health. Chances of promotion.

S CORPIO
Oct 23-Nov 21
Do not neglect your business for pleasure. Defer courtship and marriage. Refrain from any kind of adventures. Your interests in intellectual pursuits this week will lead to success. Children and young colleagues aid you greatly. Take care of your own and your family's health.

PISCES
Feb 21-Mar 20
Domestic affairs and social activities do not augur well. Watch finances closely. Avoid gambling and be cautious in legal matters. Courtship and marriage are best deferred. Health will improve. New friendships are foreseen. You may have to undertake a long journey.

BIRTHDAYS

October 30

Your year indicates sustained good fortune and much happiness. Utilise fully these excellent planetary influences to expedite business affairs and deal with solicitors. A profound yet scintillating intellect is evidenced which will ensure much good fortune this year.

October 31

You will experience many swings of good and ill fortune—but unexpected adverse upheavals, loss and anxiety will be bravely met. Choose your friends carefully and do not embark upon questionable love adventures.

November 1

This year, too, November 1 folk prosper. The luckiest period will be between January and February 1984. Try and conserve the gains or losses will follow in May. Good fortune, including benefit through elders, especially womenfolk, may be accompanied by anxiety and dissension.

November 2

Success is shown in all your undertakings. Your life proceeds normally on its way and good fortune and happiness attend on you despite possible disagreements—possibly in your profession or business. Some may get married, acquire firm friends and outstanding popularity this year.

November 3

It will be a somewhat difficult year. But you will be successful in intellectual pursuits. Love and friendship bring happiness, but do not neglect business affairs. Some secret help will be forthcoming.

November 4

Your affairs make good progress despite some anxiety and annoyance. Your own industry and initiative will enhance your good fortune and this may include a pleasant surprise. Social affairs are well signified. More than average success will be realised in 1984.

November 5

Your own industry and endeavours, along with valuable help from employers and those in authority will produce extra finance. Follow your own intuitions. Womenfolk will prove helpful albeit some trouble or financial loss is threatened. Avoid speculation.

M.B. RAMAN

SUGGESTIONS

LUCKY NUMBER AND COLOUR

DAY	SUGGESTION	DATE	NUMBER	COLOUR
SUNDAY	SPORTS	OCTOBER 30	7	YELLOW
MONDAY	CORRESPONDENCE	OCTOBER 31	4	GREY
TUESDAY	SHOPPING	NOVEMBER 1	6	BLUE
WEDNESDAY	OFFICIAL PROGRAMMES	NOVEMBER 2	2	ORANGE
THURSDAY	DOMESTIC AFFAIRS	NOVEMBER 3	9	WHITE
FRIDAY	MEDITATION	NOVEMBER 4	10	RED
SATURDAY	ENTERTAINMENT	NOVEMBER 5	1	BLACK

MARKINGS

The Knock

THIS year, strangely, Chanda seekers for Durga Puja were much less than before. And one hopes that it wasn't just an illusion.

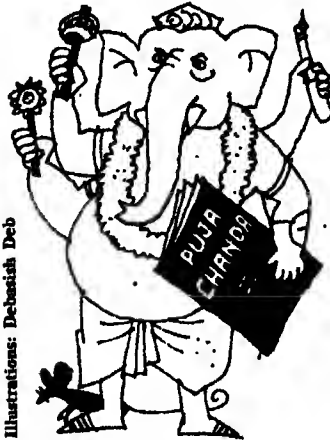
Fortunately, the days of intimidation and force used to extract chanda are over but the extraction continues unabated on emotional grounds and sentimental blackmail. Why doesn't one consider, for instance, that a non-Bengali may have no interest in the festival? Or that is financial capacity may not allow chanda giving to everyone who comes and asks for it? Each party will use the same excuses: that it's just once a year; that they be-

long to your para, so if you can give to 'that' party, how can you refuse them?

The relief merely is that politeness has replaced

intimidation. But the constant, persistent knocks on the doors get on one's nerves after a while. And though polite, most of them are rather too persuasive and persistent. Then, again, the amount you give them will most often make them look at you with disbelief, making you feel none the better.

And, finally, this point of view: do they ever take into consideration that the person may be an atheist/agnostic and on those grounds alone, is not obliged to pay up for a puja. A puja he is neither going to attend, for whatever reason, nor a puja he believes in?



Illustrations: Debasish Deb

Another Dish

A Calcuttan, an executive in a public sector undertaking, had gone on an official tour to Jamshedpur towards the end of August. Back after three weeks, he took a cab from Howrah station and reached his Salt Lake residence. As the car entered Salt Lake, he was greeted by a clear blue sky and a profusion of Kash flowers. He was filled with joy.

"Ah! Kash flowers," he cried out. White Kash in full bloom all around! Like Wordsworth, he could see "ten thousand.....at a glance." Wherever there was blank space, there was Kash. And Salt Lake abounds in blank spaces. Kash in Calcutta and in such profusion! It was wondrous. He who had lived cheek by jowl in Calcutta for over 35 years was delighted. "For the first time I'm enjoying autumn in Calcutta," he told his wife with a beam of joy. He spent the whole day in this fashion:

The next morning he asked his maid servant to pluck some Kash flowers from the meadow nearby. When the girl brought in a large number of stalks, he decorated his living room with them. As there were so many, he put some in his bedroom and some in the dining room. The white flowers transformed the drab rooms

For two days it was splendid. On the third, the flowers began to 'fly.' The small, white, hairy things were floating in all directions. They stuck everywhere—in his bed, books, clothes even shoes. They invaded the kitchen, too. Soon they could be seen in soup, curry, rice, milk; and in utensils, cups and saucers. "Remove them," said his wife. "Throw them away," said his daughters. But he would not listen. Visitors had a good laugh. Yet he would not relent.

On the fourth day, back from office in the evening,

he saw his flat in a mess. Burir paka chool (old woman's white hair) was to be seen everywhere. His wife was annoyed, his daughters angry. They threatened to leave the house. But our man simply brushed everything aside.

Just as dinner was served, there was "load-shedding." Candles were lit. And eating in the semi-darkness, he was aware of eating a lot of hairy substance—the Kash flowers! His wife passed him a bowl of khir. It tasted different. He looked askance at his wife who said smiling: "Kash khir! I got an excellent recipe, thought you'd love to eat it." Needless to say, it remained uneaten. And next morning, when his wife woke up, she found the flat free of any trace of Kash. Her husband had cleared it himself in the small hours of the morning!

Telecourtesy

AMAZING things happen on TV these days. The other day one of our colleagues came to know through Ananda Shankar's rendering of "Jumping Jackflash" in the background that eveteasing was a legally punishable offence. He is still at his wits' end figuring how that tune matched the unhealthy and illegal spirit of eveteasing.

The prime minister's press conference has baffled him even more. As soon as the telecast began something went wrong. There would be all kinds of vows and flutters on the screen and then again the set would be all right.

After watching this for some time our friend discovered a strange pattern. While the questions were being asked by the journalists the screen produced images ranging from strange zigzag patterns with normal sounds to unidentifiable patterns with curious spaceage distortions. But as soon as the prime minister would reply to those "questions" the image would become rock steady, delivering every movement, every sound, with an unerring clarity and consistency.

Our friend is keen to know who did the trick. Was this courtesy due to the manufacturers of this set or the national network?



7 DAYS

S	M	T	W	T	F	S
30	31	1	2	3	4	5

The information given below is accurate at the time of going to press

HINDI FILMS

REGULAR SHOWS

Be-Aabroo (A): Society (Corporation Place, 241002)-12, 3, 6, 9

Directed by Shiv Kumar, the cast includes Ravindra Mahajan, Apeksha and Anu Dhawan

Dard-e-Dil: Crown (R A Kidwai Road, 244822)-4 shows, Chhaya (Upper Circular Road, 351382), Purna (S P Mukherjee Road, 474567) Pushpasree (Diamond Harbour Road, 775081)-noon

Zarina Wahab, Mukesh Khanna and Ranjeet star in this film directed by Suraj Prakash and music by Ram Laxman

Humse Hai Zamana: Opera (Lenin Sarani), Grace (Mahatma Gandhi Road, 341544),

Ganesh (Upper Chitpur Road, 332250), Rupali (A T Mukherjee Road, 474403), Bhabani (Russa Road, 461528)

Directed by Deepak Bahrey and music by Ram Laxman, the film has Zeenat Aman, Mithun Chakraborty, Danny, Kim, Kajal Kiran and Amjad Khan in the lead

Mazdoor: Lighthouse (Humayun Place, 231402), Gem (Acharya J C Bose Road 249828), Prabhat (Chittaranjan Avenue 342683) & Jagat (Acharya Prafulla Chandra Road, 365108)-4 shows, Priya (Rashbehari Avenue, 464440), Talkie Show House (Siddas Bhaduri Street 552270), Pushpasree (Diamond Harbour Road 775081)-3 shows

The film stars Dilip Kumar, Raj Babbar, Padmini Kolhapure and Rati Agnihotri

Mujhe Insaaf Chahiye: Roxy (Chowringhee Place 234138) Mitra (Bidhan Sarani, 551133) & Kalika (Sadananda Road, 478141)-4 shows Jawahar (Kesab Sen Street, 343556),



Seduction in 'Sumbandh': Arpana and Vinod



Parveen Babi consoles a lovelorn Hema Malini in 'Razia Sultan'

Pradip (Izzatullah Lane 464861)

Rekha Mithun Chakraborty, Rati Agnihotri and Ranjeeta star in this film directed by T Rama Rao and music by Laxmikant Pyarelal

Naukar Biwi Ka: Orient (Bentinck Street, 231917) Uttara (Bidhan Sarani 552200), Ujjala (Russa Road, 478666), Purabi (Mahatma Gandhi Road 350680), Park Show House (Park Street, 441971)

A film by Rajkumar Kohli and music by Bappi Lahiri, it has Dharmendra, Reena Roy, Raj Babbar and Anita Raj in the lead roles

Prem Tapasya: Hind (Ganesh Chandra Avenue, 274259), Nazz (Lower Chitpur Road, 262773) & Liberty (Chittaranjan Avenue 553046)-4 shows, Uttara (Bidhan Sarani; 552200) & Ujjala (Russa Road, 478666)-noon

A wealthy only son has a passion for flying. He falls in love with an air hostess and employs many tactics to win her heart. Eventually he succeeds and they prepare to get married. But another girl whom he had courted in order to make the former jealous, re-enters his life. The rest of the film unravels this emotional drama.

Razia Sultan: Paradise (Bentick Street, 235442)-11, 2 15, 5 30, 8 45, Majestic (Rafi Ahmed Kidwai Road, 242266), Basusree (S P Mukherjee Road, 478808), Purnasree (Raja Raj Kissen Street, 554033) & Moonlight (T C Dutta Street 343339)-3 shows

This film is best described as a historical love story. It is a faithful recreation of the characters and events of Razia Sultan's reign. However, Yakout's elevation to the position of an *amir* by Iltutmish himself is a deviation from the popular belief that Razia bestowed favours on a salve favourite. The political slant is minimal in the film and it is the love of these two which comes across powerfully.

Kamaal Amrohi's direction and screenplay are competent and well knit and the film is technically impressive though the acting is less so. **Rishta Kagaz Ka Lotus** (S N Banerjee Road 242664)-12, 3 6 9 Krishna (T C Dutta Street 344262) 2 30 5 30 8 30

In this film, as in so many others nowadays, the central characters are two generations of lovers. They are played by Nutan and Suresh Oberoi and Raj Babbar and Rati Agnihotri.

The connection arises from Nutan being Raj's sister who did not marry her lover in order to save her brother.

Good talent on display but wasted in this film.

Sumbandh (A): Metro (Chowringhee Road 233541)-2 30 5 30 8 30

Vinod Mehra plays a college professor who marries one of his students (Rati Agnihotri). Attempting to save his wife from being raped, he inadvertently kills the rapist.

In court, it is revealed that he suffers from a sexual complex acquired as the result of a childhood trauma.

This theme has been exploited to such an extent that the film is virtual soft core porn.

Woh 7 Din: New Cinema (Lenin Sarani 270147) & Bina (Bidhan Sarani, 341522)-4 shows, Majestic (R A Kidwai Road; 242266), Basusree (S P Mukherjee Road, 478808), Moonlight (T C Dutta Street; 343339) & Purnasree (Raja Raj Kissen Street, 554033)-noon

Padmini Kolhapure in an altogether different role along with Anil Kapoor and Naseeruddin Shah.

The new bride of a widower swallows poison on her wedding night. This is the beginning of the film but what fol-



Tapati, Victor and Sharmila in 'Tanaya'—a warm meeting

lows is slightly off the beaten track.

The husband promises to unite her with the man she really loves. However, he begs her to keep up the pretence of

their marriage for the sake of his mother who is ill and not expected to live beyond seven days.

A well made film—and a pleasant surprise.



A shy Aparna Sen in 'Indira'

BENGALI FILMS

REGULAR SHOWS

Chokh (A): Priya (Rashbehari Avenue 464440) noon

This film is set in the Emergency and as a political film it is stimulating despite some flaws. Utpalendu Chakraborty emerges as an exciting filmmaker. Om Puri puts in a compelling performance and so does Anil Chatterjee.

An added attraction is the documentary on the controversial Rabindrasangeet singer Debabrata Biswas which is being shown along with *Chokh*.

Indira: Rupbani (Bidhan Sarani 553413) Aruna (Mahatma Gandhi Road 359561) & Bharati (S P Mukherjee Road, 474686)-2 30, 5 30 8 30

In this celluloid transcreation of Bankim Chandra's novel, Aparna Sen makes little impression as the young girl who uses her wit and intelligence to overcome the peculiar predicament she is faced with. Soumitra Chatterjee is equally unimpressive as the confused husband who is nevertheless eager to break a social taboo. Anup Kumar and Sumitra Mukherjee give equally lacklustre performances as the couple through whom Indira regains her position and home. Jyotana Patra: Radha (Bidhan Sarani 553045)-2 30, 5 30, 8 30.

In the first of her double roles, Shikha Banerjee marries her childhood sweetheart Deepankar De (her father's

pupil) She dies during childbirth and her daughter having been rejected by Deepankar is brought up by an aunt

This is the second role in which Shikha is paired with Mrinal Mukherjee. Meanwhile the father returns, has an accident and a direct blood transfusion takes place from father to daughter. The final reunion follows.

This is a typical example of the levels of mediocrity and naivete reached by commercial Bengali cinema.

Tanaya Sree (Bidhan Sarani 551515) & Indira (Indra Roy Road 471757)-3 6 8 45

Sharmila Tagore jilted by engineer Dhritiman moves from her mofussil hometown to Calcutta where she finds a job as an executive. Dhritiman Chatterjee re-enters her life when she has to investigate some malpractices in which he is involved.

Meanwhile her childhood friend Sumitra is exploited and ultimately abandoned by Deepankar De with whom she has had a longstanding relationship.

The lead pair is good but it is Victor Banerjee who is memorable as the India loving Britisher towards whom Sharmila is inexorably drawn.

The film has too many unexplored possibilities and is too much of a love and crime melodrama to be really satisfying.

FOREIGN FILMS

NEW RELEASES

You Only Live Twice (A) Globe (Lindsay Street 231769)-3 5 45 8 30

Sean Connery appears as James Bond along with Tetsuro Tamba and Mie Hama in this film directed by Lewis Gilbert.

REGULAR SHOWS

Dracula (A) Tiger (Chowringhee Road 235977) 12, 3 5 45 8 15

In the year 1913 a shipwreck occurs on the coast of a Yorkshire town. The sole survivor is Count Dracula, rescued by a girl who then becomes his first victim. Laurence Olivier plays the father of the girl who relentlessly pursues the truth. Meanwhile the willful daughter of the doctor (Donald Pleasance) who runs the local asylum becomes entangled with the prince of darkness. The ending leaves ample scope for future films.

This is an impressive pro-

duction, part of the attraction being the element of romance. Frank Langella looks and plays his part to perfection.

Friday The 13th (A): New Empire (Humayun Place, 231403)-3 6 8 30

The date is Friday the 13th. The place is a summer camp by a lake. A group of youngsters are helping the owner repair the place for the coming season. A generator failure plunges the place into darkness while a storm rages outside. And then the murder sets to work.

This is a horror film full of chills and suspense.

Paris I Love You (A): Metro (Chowringhee Road, 233541) noon

RECORDS

The Gramophone Company of India Ltd recently released **Ekti Raktim Marichika** (LP Stereo ECSD 41525) an album of Tagore songs and readings from *Shehnai*. Rarely do we find a record designed with so much thought and care.

Sankha Ghosh's text observes unusual happenings in Tagore's writings in later years when songs were transmigrated to his poems, particularly in *Shehnai*. This record comprises twelve songs and corresponding poems which are beautifully mingled and invites sensibilities of the serious listeners.

In *Prem esechhilo* Suchitra Mitra with her bold voice and

clear diction brings out the sadness in the song. Kanika Banerjee's melodious voice touches the heart of the listener in *Jadi hai libana purana* sung in *vilambit laya*. The words of the song are rendered by Suchitra Mitra whose clear pronunciation once again draws out the imagery. Hemanta Mukherjee's sonorous voice and easy style bring out the drama in *Amar pnyaro chhaya*. An outstanding feature of this song is the consistency of the *laya* which gives a new dimension to the song. Even at their age Hemanta, Suchitra and Kanika compel the listener to think anew about Rabindrasangeet.

Ritu Guha in her controlled voice sings *Ami je gan gai*. She sings naturally and flawlessly, with her usual, gifted depth. In *Esechhilo tabu asonai* Asoketar Banerjee puts undue stress on the words and sings off the beat as usual, making it an imperfect rendering. Prasun Das Gupta's style seems artificial. These two are a perfect example of how mannerisms can destroy a song. Arghya Sen maintains a commendable purity of style in *Je chhilo amar swapana channi*. One will be delighted to hear Srinanda Mukherjee. This young and promising singer brings out nuances of the song *Tumi kon bhanganer pathe* with ease and skill.

Indira renders the chrous songs in a lively manner under Subhash Chow-

dhury.

The well modulated and full throated voice of Shakti Chatterjee recites *Je gan*, without being too dramatic and giving just what is required. He wins over the listener's ear and mind. So also with Sankha Ghosh, but Gouri Ghosh seems off colour though her voice cannot be disregarded.

This album is definitely a departure from the usual run of the mill record. An excellent painting of Tagore depicting the theme printed on the record cover, deserves special mention.

Hindustan Record Company has released a stereo cassette containing Rabindrasangeet sung by Kalyani Ghosh. She has an unusual voice which should be channelled towards a style that would suit its tone. Kalyani Ghosh may be promising but she still has a long way to go to reach the hearts of Rabindrasangeet listeners.

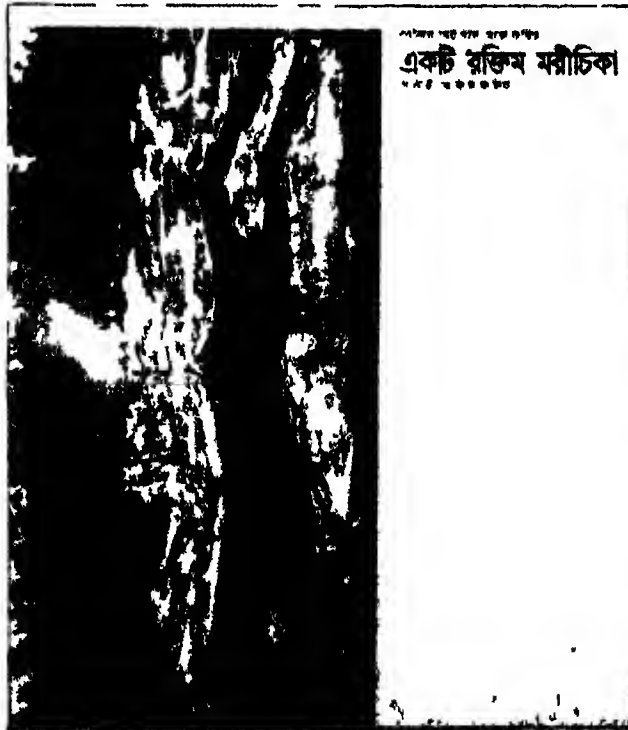
Her mechanical singing fails to make any impression in *Anek katha balechilem* and *Dannye achho tumi amar*. Of the six songs on this side in only one *Ekada ki jani* does she impress. Her limited vocal range and affected style spoil the temperament of *Ek hate wor kripa achhe*. But one has to admit that she has her own style which reminds us of singers of the old days.

On Side two out of the six songs *Aro aro prabhu aro* and *Ebar bujhi bholar bela holo* are especially appealing. Mention must be made of the good *laya* in *Chinile na amare ki*. The recording and musical arrangements are rather poor.

TV

CALCUTTA

30 October
4 30 World of sport
6 15 Feature film in Hindi.
9 15 Focus A programme on current affairs
9 45 Bazme-e-Quawali
31 October
7 40 Lokgeeti by Laila Arjumand
7 50 Sarangi recital by Rafiq Ahmed Khan
8 00 Sports roundup
9 15 Chitramala: Film songs in different languages
9 45 A TV documentary on birth anniversary of Sardar Vithalbai Patel
1 November
7 00 Sarod recital by Amjad Ali Khan
7 55 Play in Bengali
9 25 Ek Mulaqaat/Looking Forward. An interview with



Suchitra Sen.
 9 45 National programme of Dance Kanak Rele and Malini Attam
2 November
 6 30 English film serial Old Fox.
 8 10 Darshaker Darbare
 8 30 Chitrahah.
 9 15 Serial *Some Mothers Do 'Ave EM*
 9 45 In This Our Land Mora-dabad brass
3 November
 8 15 *Chitramala*: Film songs in Bengali
 9 15 Places of Pilgrimage Hardwar
 9 45 *Wonder World (2)* A programme of wildlife
4 November
 7 00 Jijnasa Quiz in Bengali
 7 40 Malancha
 8 10 Rabindrasangeet by Bandana Sinha
 8 25 Sangeet Vichitra
 9 15 *Deep Se Deep Jale* A programme on Deepawali
 9 45 National programme of Music Vocal recital by Pt Mani Ram
5 November
 6 00 Feature film in Bengali.
 7 40 Saptahiki
 9 15 *Forests Our Friends* A F D film
 9 45 Prashna Manch Quiz programme conducted by Laxman Tandon

DHAKA

30 October
 9 00 Film *Hart To Hart*.
 10 25 Idaning Magazine programme
 Second Channel
 7 05 Film *Richard Diamond*.
 7 30 Suro Bitan
31 October
 6 30 Cartoon *Woody Woodpecker*
 7 00 Esho Bigganer Rajey
 7 30 Rabindrasangeet
 9 00 Bornali, Cultural programme
 10 25 Film *Dynasty*.
 7 05 Film. On viewers' request
1 November
 7 00 Film *Different Strokes*.
 8 30 Sur Sagar Modern songs
 9 00 Drama series *Aml Tumi Shay*.
 10 25 Film *Traper John MD*.
 Second Channel
 6 40 Film *The Dick Powal Theater*.
2 November
 6 30 Cartoon *Battle Of The Planets*
 9 00 Film *The Man From Atlantis/The Fall Guy*.
 10 25 Monjori Musical programme
 Second Channel
 6.15: Sports programme
3 November
 9.00: *Rajanigandha* Request programme of songs.

10 25 Movie of the Week *Speed Way*. Cast Elvis Presley, Nancy Sinatra, Bill Bixby and Gale Gordon
 Second Channel
 7 05 Surolohor Classical music
4 November
 6 30 Cartoon *The Littlest Hobo*
 7 30 Surobitan Modern song
 8 35 Drama of the Week *Imitation*
 10 25 Film *Charlie's Angels/Knight Rider*.
 Second Channel
 6 15 Film.
5 November
 Morning Session
 9 25 Cartoon *Hans Christian Andersen*
 9 50 Rumjhum Children's dance lessons
 10 15 Film *You Asked For It*
 10 40 *Kather Manush* Children's drama series
 11 10 Film *Star Trek*. Cast William Shanter Leonard Nimoy and DeForest Kelly
 12 00 Sports programme
 Evening Session
 7 00 Film *Bewitched*
 7 30 Rabindrasangeet
 10 25 Film *Dallae*.
 Second Channel
 6 15 Musical show

NOTE: The timings given here are Dhaka timings. IST will be 30 minutes less in each case.

SPECIAL EVENTS

1 and 2 November: 6.30 pm
 A festival of dance and music in memory of Sadhana Bose, with *Alibaba* by Raagarang *Omar Khayyam, Street Dancer* and a solo Kathak recital on the first day Participant Shovana Narayan
 On the second day Anjana Banerjee will present *Dhrupadi Chhandasri* (in Bharatnatyam style) and Birju Maharaj will give a Kathak demonstration
 At Kala Mandir (Shakespeare Sarani, 449086)
2 November: 7 pm
 Proscenium presents Ajatha Christie's *The Unexpected Guest*, directed by Ravi Bhatnagar The cast includes Adhiraj Sen, Geetanjali Chugani, Swapna Nanda, Ranjit Kaul, Sharmini Bhanagar, Daana Mistry, V C Gupta and Deepak Baja
 At Gyan Manch (Pretoria Street; 433516)

THEATRE

Aghatan: Rangana (153/2A Acharya Prafulla Chandra Road, 556848)
 Written by Biru Mukherjee, the play has been directed by Gyanesh Mukherjee, and the



Ashim and Basabi in 'Char Prahar'

star attraction is the versatile Anup Kumar

Anandamath: Biswaroopa (Raja Raj Kissen Street, 553262)

Supriya Devi is the star attraction of this play, based on Bankimchandra's novel and directed by Rashbehari Sarkar

Bibor: Rungmahal (761B Bidhan Sarani 551619)

Subhendu Chatterjee and Subrata Chatterjee along with Santosh Dutta, Saikat Pakrashi and Tapati Bhattacharya form the leading cast in this play directed by Samar Mukherjee from Samaresh Basu's story

Char Prahar: Pratap Manch (Acharya P C Road, 359219)

Samiran Chatterjee is an honest project engineer working on a dam construction. But he is a square peg in a round hole because his fellow workers are corrupt. Then follows conflicts and conspiracies. Chatterjee's life is at stake. His family life is at a breaking point, all because he stands on his principles

Eventually, however, nobility and honesty win.

Gyanesh Mukherjee acts in and directs this play which has Ashim Kumar and Basabi Nandy in the lead

Nagpaah: Tapan Theatre (Sadananda Road, 425471)

Based on Samir Rakshit's *Haiyakaree*, and directed and acted by Satya Bandyopadhyay, the play has Chiranjit, Ratna Ghoshal and Tarun

Kumar in the leading roles
Rajkumar: Kashi Biswanath Manch (Csnal West Road 355598)

Soumitra Chatterjee is back on the stage with this play. Written and directed by him it is also the first play with Soumitra Chatterjee and Sabitri Chatterjee together

Rajbadhu: Jogesh Mime Academy (Kalighat Park 460746)

Partha Pratim Choudhury directs this play which has Basanta Choudhury, Robin Majumdar, Debraj Roy, Bimal Deb, Biplob Chatterjee, Sara Jubala Devi, Bulbul Choudhury and newfind Sumita Mukherjee in the leading roles
Rangini. Circarena (6 Raja Raj Kissen Street 557213)

The play is based on Samaresh Basu's *Bijon Bibhin* and directed by Samar Mukherjee

The leading artistes are Haradhan Banerjee, Sailer Mukherjee, Samar Mukherjee, Snup Mitra, Jayasree Sen, Aloka Ganguly, Geeta Karma-kar, Geeta Dey, Debika Mitra and Miss Shefal.

Samadhan: Star (79 3 4 Bidhan Sarani 551139 4077)

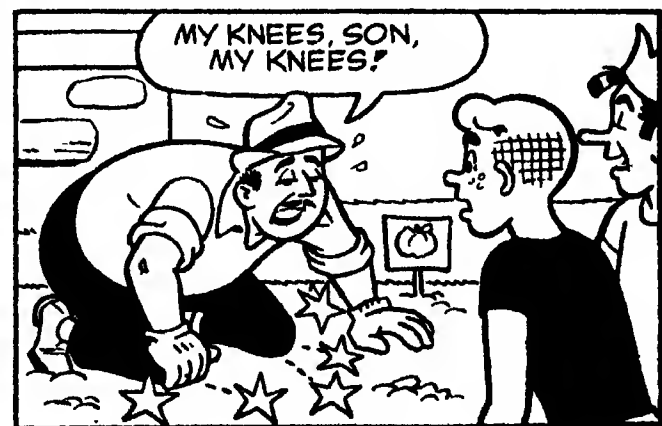
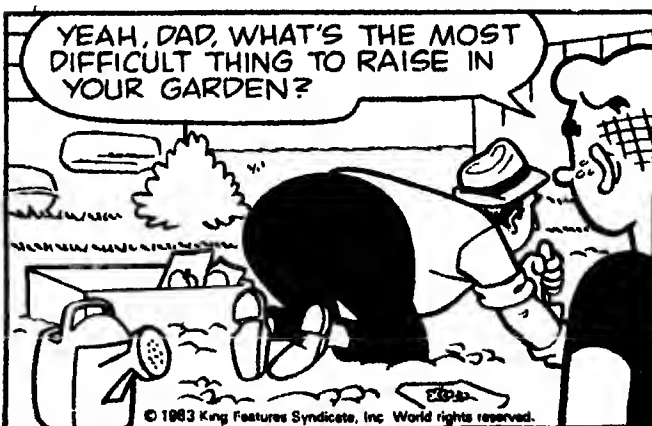
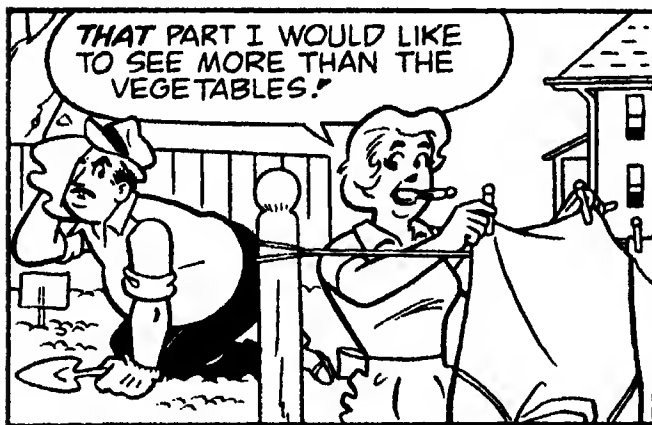
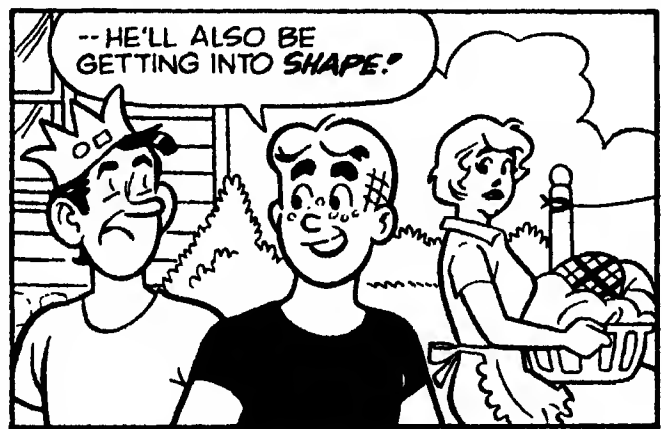
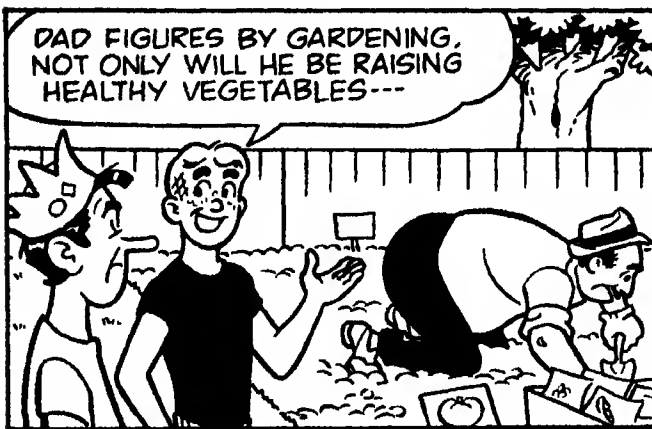
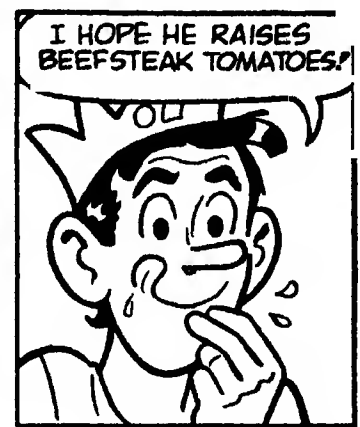
The story centres around Arati who lives with her maternal uncle Binode, aunt Kamala and grandfather Satyaprasanna. They live in harmony till Kamala's niece Rekha comes to stay for her BA exams. Daughter of rich parents, Rekha continues her lifestyle even at her not so well off aunts. Trouble starts when after paying Rekha's examination fees, Kamala runs out of money. To complicate matters, Rekha makes advances to Manoj, a rising doctor intended to be Arati's groom. However, all the complications are solved amicably.

Ranjitmul Kankaria directs this family drama which has Mahendra Gupta, Kali Banerjee, Haridhan Mukherjee, Satindra Bhattacharya, Kalyani Mondal, Manju Chakraborty and Prasenjit in the leading roles

Shakha Praahakha. Netaji Manch (Kaiser Street 353991)

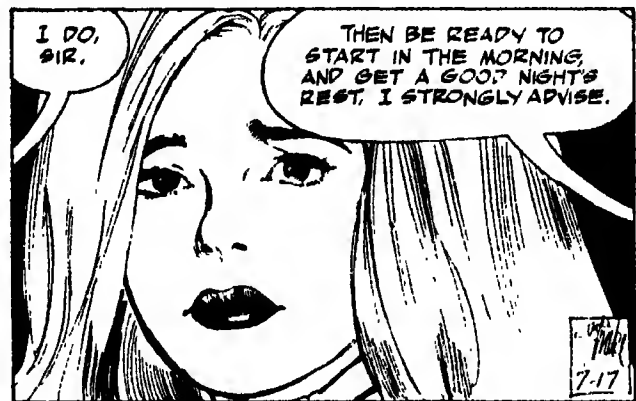
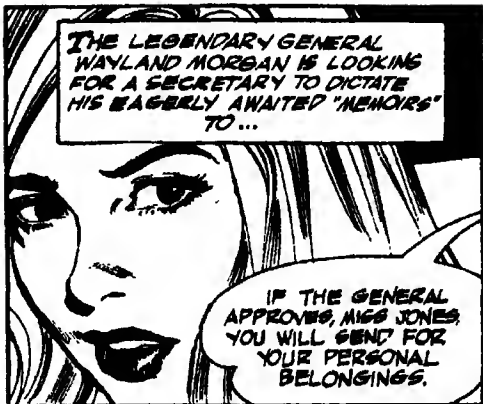
Tarun Mitra, Ajoy Genguly, Shyamali Chakraborty, Tapati Mukherjee, Uma Dey, Pradip Mukherjee, Nandini Malleya and Ketaki Dutta form the leading cast of this play directed by Biman Roy from Sanjib Chatterjee's story
Sreemati Bhayankari: Bijon Theatre (5A Raja Raj Kissen Street, 558402)

Robi Ghosh, who acts as well as directs, and Shoma Mukherjee and Lily Chakraborty are the main attractions.



JULIET JONES

By Stan Drake



MANDRAKE

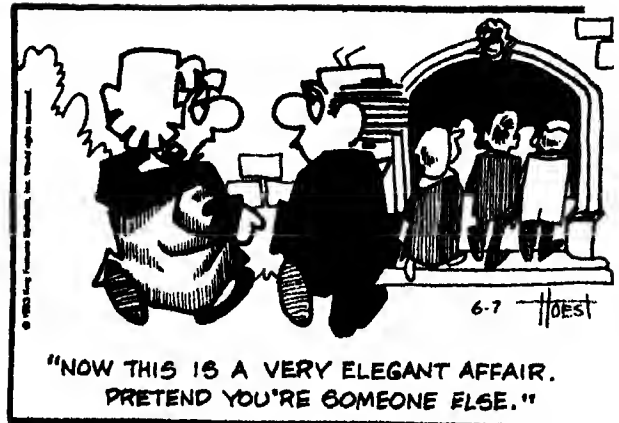
By Lee Falk



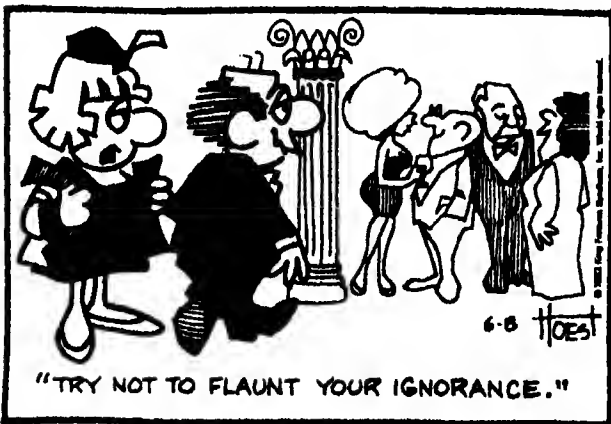
THE LOCKHORNS



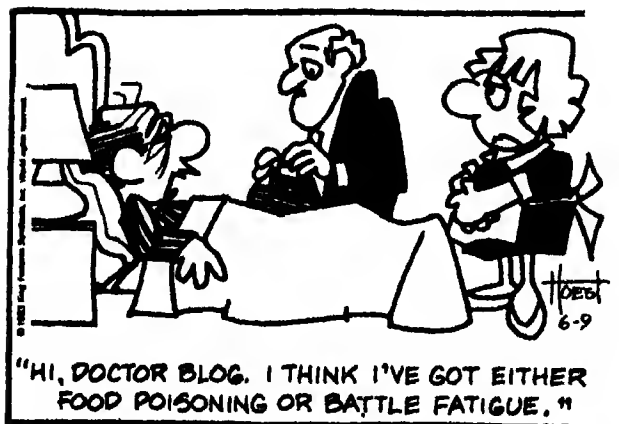
"DON'T FEEL BAD. IF IT HADN'T BEEN THAT TWENTY-FOUR-POUND TURKEY IT WOULD'VE BEEN SOMETHING ELSE."



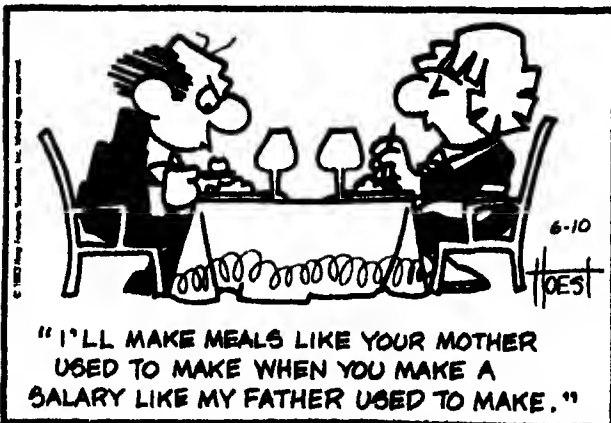
"NOW THIS IS A VERY ELEGANT AFFAIR. PRETEND YOU'RE SOMEONE ELSE."



"TRY NOT TO FLAUNT YOUR IGNORANCE."



"HI, DOCTOR BLOG. I THINK I'VE GOT EITHER FOOD POISONING OR BATTLE FATIGUE."



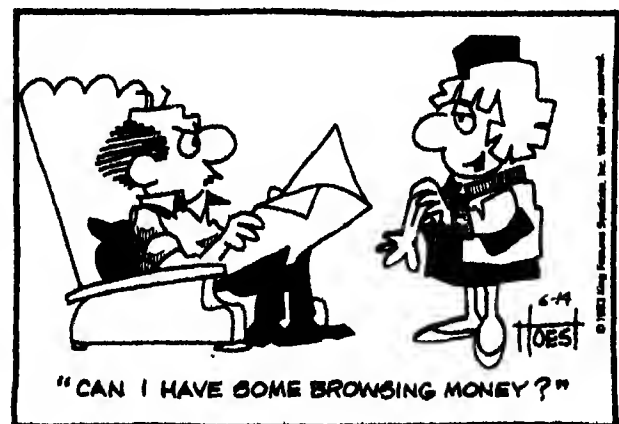
"I'LL MAKE MEALS LIKE YOUR MOTHER USED TO MAKE WHEN YOU MAKE A SALARY LIKE MY FATHER USED TO MAKE."



"PLEASE EXCUSE LEROY. HE NEVER HAD ANY SENSITIVITY TRAINING."



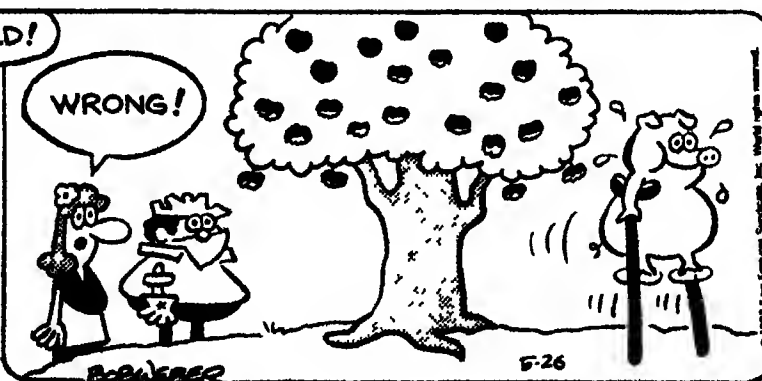
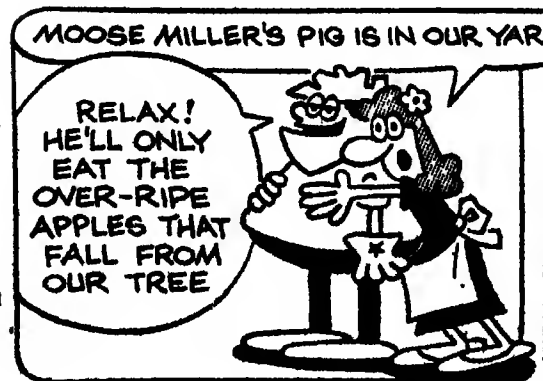
"WHAT ABOUT THAT QUARTER I TOSSED IN BACK IN 1974? SHE'S STILL HERE!"



"CAN I HAVE SOME BROWSING MONEY?"



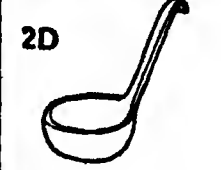
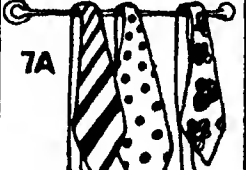


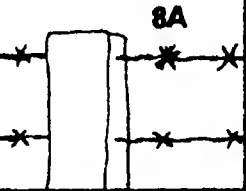

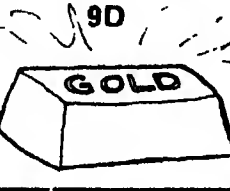
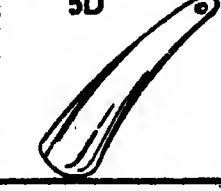


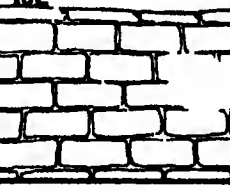
MOOSE MILLER

By Bob Weber



WONDERLAND

SOLUTIONS
Across: 1 Half-past 6
 Month 7 Ties 8 Wire 11
 China 13 Skeleton
Down: 1 Haystack 2 La-
 dle 3 Pump 4 Sun 5
 Shoehorn 9 Ingot 10
 Wall 12 Ink

 1A	ICTUREWORD					 1D			
April 6A	1	2	3	4	5	 2D			
<table border="1"><tr><td>N</td><td>MON</td><td>TUE</td><td>WED</td></tr></table>	N	MON	TUE	WED				6	
N	MON	TUE	WED						
 7A	7			8	9	 3D			
			10						
	11	12				 4D			
	13								
 8A	 13A		 9D		 5D				
 11A	 12D		 10C						

Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6 Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

- **Books:** I am willing to offer some brand new books on commerce, including Management, Law and Statistics, worth a little over Rs 200 for anything worthwhile. Contact Ashoke Nag.
- **Magazines:** Required old Indian and foreign coins from 1940s onwards. In exchange I offer Competition Success Review magazines and many Russian books. Write to Subhra Ghosh.
- **Comics:** I have Enid Blyton and Hardy Boys books and Amar Chitra Katha and Indrajal comics which I would like to exchange for other titles. Contact Aman Dokania.
- **Hot plate:** I have a brand new hot plate with heat regulator which I want to exchange for a two-in-one tape recorder cum radio in good condition. Write to Sumanta Saha.
- **Record player:** I offer an old HMV Fiesta and LPs of Farz, Film Hits 1978, Tagore songs by Hemanta Mukherjee and EPs of Yaarana, Ek Duj ke Liye, Kudrat and Chitchor in exchange for a tape recorder in good condition. Contact Pampy Deb,



JUST-A-MINUTE

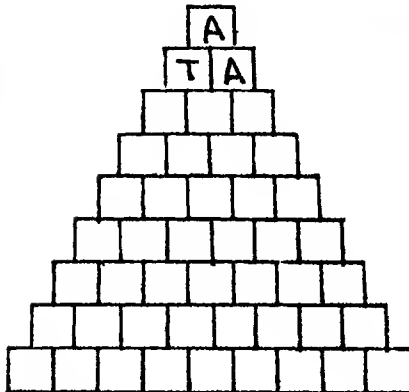
STACK-IT-UP

Each word in the stack is an anagram of the word above it, PLUS a letter. The only clue is that the final nine-letter word is an anagram of **ICON STARS**.

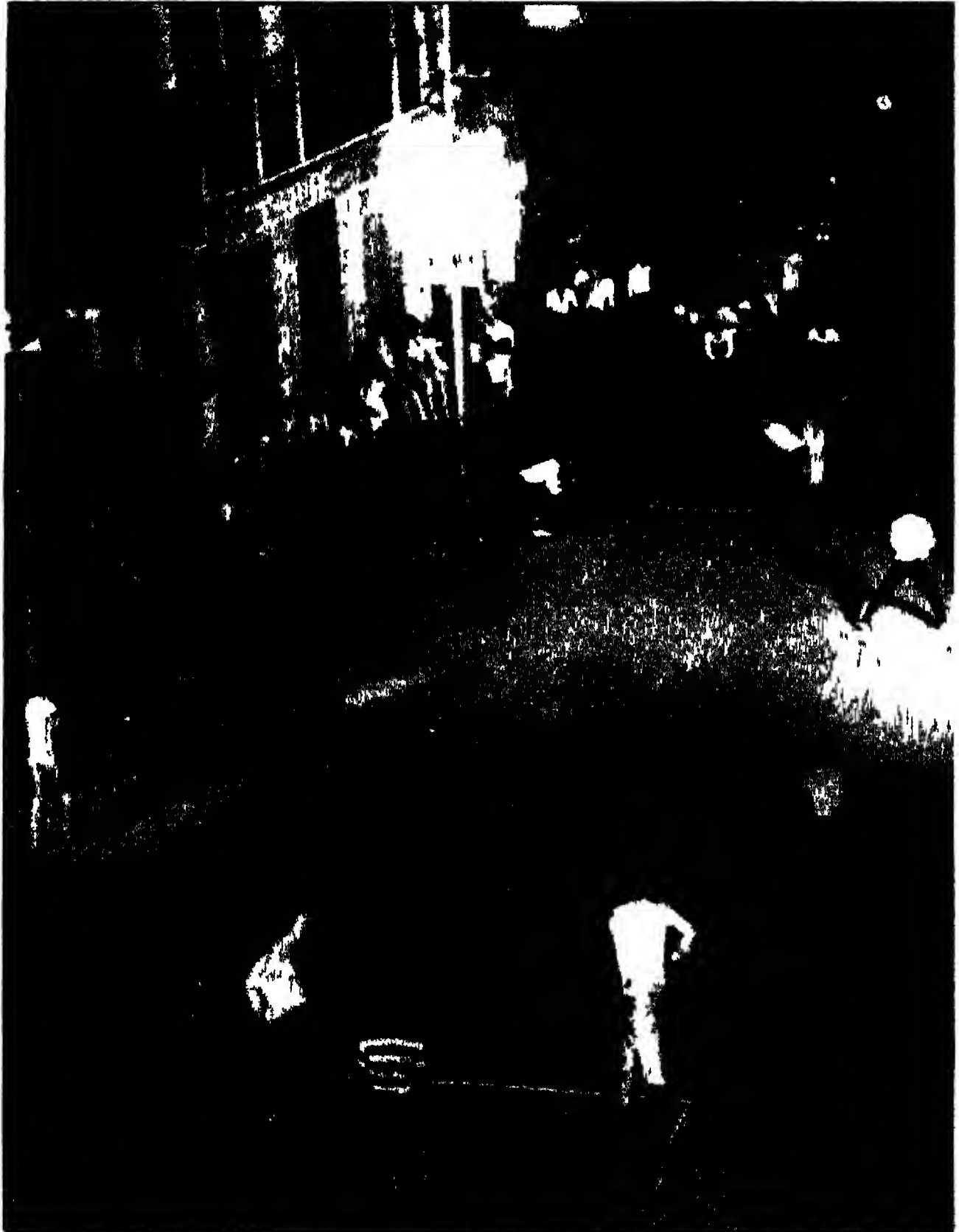
Armed with this clue, you have to decide whether the three-letter word should be ACT, ART, CAT, OAT, RAT, SAT, TAN, TAR and so on.

Answer on Quiz page

By Shamlu Dudeja



CALCUTTA / Tapan Das



Night cricket on Prafulla Sarkar Street for the first time in Calcutta (October 17, 1983)



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medicated cleanser

Post Mortem

Shelley's Lines

I would like to draw your attention to a slight inaccuracy that crept into the Quiz question sent by B.P. Prasad, Howrah (Oct 23).

The lines from *To a Skylark* by P.B. Shelley were given as "We look before and after/We pine..." whereas the lines should read as "We look before and after/And pine..."

Considering that the item is read mainly by students, I would request you to be more careful in future.
Vikram Mukherjee,
Calcutta

Bimal Kar

"Puja Numbers: How Special are they?" (Oct 9) made interesting reading. But Pathik Guha failed to include one of the leading contemporary writers of Bengali literature, Mr Bimal Kar. Like Samarash Basu and others, he was awarded the Sahitya Akademi Award for his novel, *Anshamaye* in 1975. He is a popular writer. It is true that he has not contributed to any puja issues this year. But another non-contributor, Ashim Ray, was mentioned. Don't you think ignoring Mr Kar was rather unfair?
Debashish Majumdar,
Calcutta

What's Silly?

In her letter (Oct 4) Roma Mukherjee asked you not to waste pages on photographs of Utpalendu Chakraborty filming his documentary on Ray. She also wonders why Ray should be filmed at all when there are so many Nobel and Oscar winners about whom no such fuss is being made. And the whole affair seems silly to her.

The prizes Ray has won so far are no less honours

than a Nobel prize or an Oscar. And they are above politics. Her opinion seems even more silly to me as it would to any educated person aware of Indian art and culture. And it frightens me to think how ways of thinking such as hers can affect the future intellect of our society.

I would also like to take this opportunity to express my appreciation of Sunanda Mukherjee's article on Mr Birendra Krishna Bhadra.
Dipnarayan Datta,
Calcutta

The Troupe's Success

I appreciated your focus on Jayashree Mundkar (Dress Circle, Oct 2) who performed *Bharata Natyam* and *Mohini Attam* in Japan, accompanying the Kalamandalam troupe. However, the information is incomplete. The troupe was led by Guru Govindan Kutty and Guru Thankamani Kutty.

You should have given importance to the troupe's success and not to an individual. And there were other, equally prominent participants in the group. One of them, Suchitra Mitra, is already a well known exponent of *Bharata Natyam* in Calcutta and has given several performances here.

J. Dattaraj,
Jamshedpur

Reaganite

Mr Rudraprasad Sengupta objects to the staging of *Schweik Gelo Yuddhe* (Bengali adaptation of Bertolt Brecht's *Schweik in the Second World War*), produced by the Theatre Workshop (Sept 25). Mr Sengupta considers the theme relevant in the West but not in Bengal—"where there is no such memory of war and hence no context."

Mr Sengupta may suggest by the same logic that there is no point in anti-war demonstrations in Calcutta as it did not face the

horrors of a world war. He talks like a Reaganite although he is branded as a "progressive intellectual."

He, of course, finds enough congruity in staging an adapted version of *Six Characters in Search of an Author*, written by Luigi Pirandello, the Italian Fascist playwright. The only link between Mr Sengupta's opposition to *Schweik Gelo Yuddhe* at a time when the danger of war causes anxiety even among people like Robert McNamara and George Kennan, and projecting a morbid play by a Fascist playwright is a subtle service and may be rendered honourarily to the worst species of warmongers

Sankar Ray,
Calcutta

Incorrect

I would like to bring to your notice that the illustration in *Markings* (Sept 25) called the Railway Protection Force the Railway Police Force. The latter is incorrect.

Rajesh K. Verma,
Calcutta

Ambiguous

The photographs on the cover and inside page (Sept 25) are of the Star Theatre at 73/3 Cornwallis Street. Your captions give the impression that this is the same hall where Shree Ramkrishna Paramhansa saw plays like *Sree Chaitanya Lila* and *Prahlad Charit* and that it is the very hall which has completed a hundred years.

Such ambiguity could have been avoided with a photograph of the old hall at Beadon Street and also a photograph of the founder father, Girish Chandra Ghosh.
Sarat Ganguly,
Patna

Contents

6 NOV 1983

4

Among the Padma Bhushan awardees this year was V G Jog. The renowned violinist takes the bow in *Limelight* this week

8

Boys Town is a home for orphans run by the Calcutta Catholic Archdiocese on the same lines as the original institution in the USA *Panorama*.

10

Nostalgia talks about Dum Dum—not the Dum Dum we know, of aeroplanes and flying clubs, but of historical events of the British Raj

16

A colour centrespread on the Soviet Circus which was recently in Calcutta: *Rainbow*.

Cover:
Aloke Mitra

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LIMELIGHT / V.G. Jog

TAKING THE BOW

The violinist who was honoured with the Padma Bhushan this year

THE congratulatory mail was enormous. It had to be. Letters came pouring in from maestros, friends, disciples and wellwishers. And the common sentiment echoed along with the compliments was that the award had come too late.

Indeed, for Pandit Vishnu Govind Jog, violinist extraordinaire, the Padma Bhushan is an accolade come too late. Though Pandit Jog is not euphoric about his bagging the national award, it is irrefutable that he had carved out a niche for himself and joined the celebrated band of classical maestros some time back. Suffice it to say that Pandit V.G. Jog, as he is more popularly known, is unanimously considered one of the greatest violinists in India today.

In his 61st year, the ebullient, jovial and modest Pandit Jog is an indefatigable performer, delighting audiences all over the country with minimum three-hour recitals; tight schedules seldom bother him.

The journey to the pinnacle of musical glory had its beginnings on February 9, 1921 when Pandit Vishnu Govind Jog was born in Wai, a sleepy district in Maharashtra, in a family of staunch Brahmins. His father, popularly known as Mama Jog, was a professional dramatist with Gopal Sangeet Natak Akademi which produced many a famous artiste those days. After his father's demise in 1982, his cousin Shankar Rao Athawale, was instrumental in bringing the infant Jog to Bombay in order to groom him in classical music. At the outset, Jog took some lessons in classical vocals under the guidance of Athwale. After completing a preliminary course, he learnt the harmonium from the noted Ganapati Rao Purohit for three years. "We had a parampara of arts all right, but I still had to find my groove then," recalls Pandit Jog today.

The big decision came almost immediately. Athawale insisted on Jog's learning the violin. For the first time Jog was acquainted with the violin and the bow, and commenced

classes at Bombay's Deodhar School of Music under the tutelage of famed violinist V. Shastri. Thus started a life long relationship with this instrument which was to earn him many laurels.

Turning point: After successfully performing in his maiden stage recital in the All India Music Conference in Allahabad in 1934, a turning

point in Jog's career occurred two years after. In 1936 a music conference was organised under the auspices of the All India Industrial Exhibition in Lucknow. The young 15 years old Jog accompanied the famed vocalist, the late Mirasi Bua, to this conference as a participant. By a strange quirk of fate, they put up at a place paces apart from where

Ashok Mitra



V.G. Jog: A cut above the rest

that undisputed and versatile don of classical music. Ustad Baba Allaudin Khan, was residing.

It was an acquaintance which Pandit Jog regards as the most valuable in his life to this day (a sepia snapshot with the Baba is one of the most valued possessions of the Pandit). "I saw Baba for the first time and was greatly impressed," recalls Pandit Jog nostalgically. "I stayed with him paying little heed to the social taboos those days regarding Hindu-Muslim intermixing. In fact, Mirasi Bua wasn't one bit pleased. Baba asserted that he could play my instrument, too. I thought he was joking. But then he took my violin and started playing. I was stunned. I didn't know that he could play the violin so well."

The floodgates of memory now open up. "At that conference I accompanied Baba and listened with awe to his exquisite compositions on the sarod. This was my first exposure to a different instrument. Baba, on the other hand, was also impressed with my violin recital and invited me to Maihar (where he lived). I was thrilled beyond words. A legendary musician was extending a personal invitation...what more could I ask for?" Incidentally, Pandit Jog was the sole violinist in the Lucknow conference.

THIS music conference was significant in the career of Pandit Jog for more than one reason. Here Jog was introduced to Dr S.N. Rattanjanekar, principal of the then Marris College of Hindustani Music (now Bhatkande Sangeet Vidyalaya) in Lucknow and himself an accomplished vocalist. This acquaintance culminated in Jog taking up his first teaching assignment when, in 1939, Dr Rattanjanekar invited him to take violin classes at the college. "I was myself a fresher then and knew only about five or six Ragas. However, teaching a big class boosted my confidence," remembers Pandit Jog.

At the Marris College, Jog also took some lessons in new Ragas from Dr Rattanjanekar. "My technique improved and I learnt quite a few Ragas. The experience was invaluable." In fact, the Pandit further reveals that he owes his grasp over the different nuances of the Hindustani Ragas due to Dr Rattanjanekar's lessons which were renowned for their clarity.

All this while, Baba Allaudin Khan's invitation to visit Maihar remained at the back of Jog's mind. Finally deciding to visit Maihar, he

fled Lucknow and arrived at Maihar. Baba was pleased to see his disciple and provided him residence. "Those days I had performed an unprecedented deed. I ate with Baba, stayed with Baba and took lessons from him. Remember, it was sacrilege those days to mix freely with Muslims," remembers Pandit Jog.

Cardinal lesson: Under Baba Allaudin Khan's tutelage, Jog imbibed certain cardinal lessons in classical music which he hands out to his students to this day. In fact they could act as a guide to the aspiring classical musician. Elaborates Pandit Jog: "I had started by writing notations of the Ragas. When Baba saw me writing, he flew into a rage and tore up my notebook. He asserted that music could not be learnt by jotting notations and insisted on my doing long hours of *reyaz* instead. Baba was strictly against writing notations. Henceforth I followed his advice and it worked wonderfully. Now I could play compositions without doing notations."

Apart from this cardinal lesson, the trip to Maihar also saw the acquaintance with sitar maestro Ravi Shankar. This acquaintance was also destined to blossom into a firm lifelong relationship later on.

Pandit Jog bagged his first formal degree in 1944 when he was presented the Vidya Nipuna from the Bhatkande University. Later, of course, he was to win many awards—Violin Samrat from Indian Music Circle, Vassar, USA in 1973, Tantri Vilas from Swami Haridas Sangeet Sammelan, Bombay in 1978, Behala Samrat from Lalit Kala Pitha Bhuvaneshwar in 1980 and the Padma Bhushan from the government of India this year stand out.

By 1950, Jog had completed his first international tour (accompanying the famous vocalist, Hirabai Barodekar, to East Africa) and had also cut his first disc with HMV in 78 rpm (Raga Desh and Khamaj). This record had proved to be popular and provided Jog with the much needed countrywide exposure.

PANDIT Jog's acquaintance with Calcutta commenced as early as 1945 when he came to attend the prestigious All India Music Conference and resided at Vivekananda Road in north Calcutta. Reminiscences the Pandit: "Every December henceforth I attended this conference and gained invaluable experience. I accompanied a galaxy of maestros and played with

singers of different gharanas. My jugalbandi with Bismillah Khan at the conference was much appreciated and became the talk of the town. It was a heady experience."

In fact the unique feature of Pandit Vishnu Govind Jog's career has been his rich experiences gathered primarily by playing with several maestros. This has contributed a great deal in enriching and widening his own repertoire.

The Pandit has accompanied a mind boggling array of classical maestros like Ustad Faiyaz Khan, Onkar Nath Thakur, Kesar Bai and Bade Ghulam Ali Khan apart from playing with Ravi Shankar, Ah Akbar Khan, Juan Prakash Ghosh and later, among others, with Amjad Ali Khan and Zakir Hussain. The diversity of his experience is astonishing—while he has accompanied the celebrated Begum Akhtar in her Ghazals and Thumris, he has also provided audiences with a unique fusion of Hindustani Ragas and Carnatic music with the violin maestros of the south, namely Dwanam Venkataswamy Naidu and Mysore T. Chowdiah.

In 1953, the then Information and Broadcasting Minister, Dr B. V. Keskar, mooted the idea of inducting young musicians for All India Radio for the first time. Talent scouting at the Bhatkande College in Lucknow, Dr Keskar was impressed on hearing Pandit Jog's musical score for the dance drama "Nala Damavanti." The inevitable invitation to join AIR followed.

Start of the journey: Thus started Jog's long stint with AIR as the music director of Lucknow station in 1953. "I liked the job," the Pandit recalls. "We worked hard in planning programmes, taking auditions, arranging concerts with fruitful results. Also, taking auditions enabled me to gauge the variety of talent and was an experience by itself."

In 1955, Jog was transferred to the Bombay station where he worked at a stretch for nine years. In 1964, he was transferred to Calcutta. Did he face any problems in adjusting to this new city? "No, I was not new to this city. It was a good transfer for me. Again, I gathered much experience by coming in contact with musicians like Juan Prakash Ghosh."

But again in 1973, Jog was transferred to the Delhi station as deputy music producer. However, this assignment soon ran into heavy weather. "It was too much of an

administrative job and the comparative salary was abysmal. My children were growing up and all this city hopping was doing them more harm than good," explains Pandit Jog.

So the decision was made. Jog quit his AIR job and decided to settle down in Calcutta. The attachment to this city which began in the form of sporadic visits since 1945 finally assumed a concrete shape almost 30 years later, in 1973.

PANDIT Jog goes into raptures when asked to comment on this much maligned city. "It's a city with a great heart, never mind the cliché!" he exclaims. "Musically it is the only place where you find talented artistes from all gharanas. The audiences are exposed to a better quality of music and all noted artistes must perform in Calcutta to make their presence felt."

One feels that in these 10 years of residing in this city, Pandit Jog's repertoire, virtuosity and fame have increased rapidly. He has toured and continues to tour extensively at home and abroad. One of his more memorable stints abroad, which he loves talking about, has been on his nomination as a visiting professor at the Ali Akbar School of Music in Berkeley, California in 1968. Remembers Pandit Jog: "I took violin, flute and vocal classes at this college. And the students were very keen indeed." The popularity of this college has scaled new heights, he

reveals: the number of students has advanced from a measly 90 in 1968 to an impressive over-200 today.

The stint at the Ali Akbar College in Berkeley, apart from providing Pandit Jog with invaluable experience of a different genre, proved to be rather eventful. In 1973, he met Laxminarayan Shankar (more popularly known as L. Shankar), the world famous violinist of the Carnatic fusion jazz outfit, Shakti. Keen followers of music know that L. Shankar's wizardry over his unique double headed electronic violin along with John "Mahavishnu" McLaughlin's wailing guitar, Zakir Hussain's competent tabla and Vikar Vinayakram's staccato percussions with the ghatam, has contributed to the immense success of Shakti abroad. Two years back, touring India sans McLaughlin (who was indisposed) they set the stands on fire with their high quality-concerts.

Pandit Jog reveals that Shankar had learnt the Raga Yaman from him in Berkeley. Eight years after, in 1981, when Shakti was on the road in India, Shankar performed in an exclusive solo recital at NCPA in Bombay. On this occasion Pandit Jog met this celebrity violinist again. Says he, recalling the reunion: "After a long time, I could recognise Shankar. How he had changed! And then he requested me to accompany him on stage which I gladly did. But the experience was not satisfying for me."

Natural sweetness lost: Though conceding that Shankar's double headed violin (designed by him and built by Stivesant Sound's Ken Parker) provides two more octaves, Pandit Jog contends that the advantage is offset by the loud orchestral sound reproduction. "Shankar's violin, in my opinion, will work wonderfully in orchestra rather than in solo. The natural sweetness tends to be lost in the electronic blare."

Among the many recitals that Pandit Jog gave with various musicians at the Ali Akbar School of Music, he cherishes a unique *tigal-bhandi*, seldom heard of, when he teamed up with his violin to accompany Ustad Ali Akbar Khan on sarod, Pandit Ramnarayan on sarangi and Shankar Ghosh on the tabla. "It was a rare experience," he recalls.

The Pandit today is renowned for his innovative and versatile experiments in the synthesis of the violin with various instruments - from the shehnai to the flute-- with a great degree of success. While his duets with Ravi Shankar, Ali Akbar Khan, Bismillah Khan, have earned him rave reviews, in recent times he has teamed up with the young flautist, Pandit Hariprasad Chaurasia (known to many as the joint music director of the film, *Silsila*) to introduce an exciting dimension in classical synthesis.

Vast experience: With an impressively vast and enviable experience of accompanying over 3,000 musicians over 20 long years by way of concerts, recitals and arranging auditions, Pandit Jog laments the withering away of the Guru-shishya parampara which he, like any other maestro, asserts is responsible for spawning classical musicians. "If the Guru-shishya parampara dies out the future of Indian classical music will be quite bleak," he regrets.

Why does he find this tradition on the wane today? "Many aspiring musicians these days seek short cuts to success. Hankering after quick fame and tidy monetary benefits does no good in classical arts. Look, we didn't become famous overnight. It was achieved after years of struggle, years of ups and downs. Where do you find the requisite amount of dedication, patience and honesty in students these days? Only few take their *faalim* seriously."

While Pandit Jog admits the need for a certain amount of professionalism in the field of classical music,



V.G. Jog playing with Ravi Shankar in the 1958 Varanasi music conference

He feels that our maestros are also to blame for the predicament. Says he, turning a shade critical: "How much can you really blame the youngsters? The onus is on the Gurn to guide his pupils. If our maestros stay away from the country for the better part of the year, who will bell the cat?" Pertinent query, indeed.

Staunch believer in tradition: The Pandit is a staunch believer in the *Guru-shishya parampara* "I'm doing my bit," he says. "But for lack of accommodation I could have actually housed some talented students." Already Pandit Jog, along with his son Gopal, who is himself an accomplished violinist, has established a small school of music, *Swar Sadhana*, in a mezzanine floor of his residence.

Pandit Vishnu Govind Jog, the family man, is not hard to discern however, intricate his experiments in synthesis may be. With wife Kusum, Jog is a proud father of three sons who are associated with music in one way or the other—eldest son Vijay broadcasts light music in Bombay, second son Gopal is a competent violinist and conducts classes at Saurabh while youngest son Shrikant is a keen musician who plays the sitar and tabla with considerable aplomb.

Coming February Pandit Jog turns a ripe 62. But the vitality, spirit and *joie de vivre* remain intact. In his capacity as an expert advisory committee member of the *Sangeet Research Academy* (Tollygunge) he intends to promote the *Guru-shishya parampara* by conducting summer courses in association with Dr Vijay Kichlu, noted vocalist and director of the Academy. Pandit Jog compliments Dr Kichlu profusely for his painstaking efforts in this direction.

WHAT makes Pandit Jog a cut above the rest? The cognoscenti opine that the Pandit's genius lies in his high quality cut-bowing. Says noted critic Vamanrao Deshpande: "Jog's notes are not too detached, isolated or staccato. Each note is clean, round and full, and adds greater charm to the performance by making it more rich by its use." According to Deshpande, Pandit Jog's specialisation in cut-bowing has "made it possible to add *zala* usually obtaining in sitars."

Adds noted music director Jnan Prakash Ghosh: "In Jog's music we find the choicest and the more excellent features of Indian music, classical or otherwise. On top of his



With the Sal Baba

mastery of the melodies, Jog has an uncanny in-and-out realisation of space and time so far as construction and knowledge of the rhythm is concerned. He is essentially and radically a creative musician."

Continues a music critic in the city: "Pandit Jog has imbibed nearly all paths possible in a Raga pattern thereby including the best of both worlds." Thus it is common opinion that the Pandit's "mastery, virtuosity, balance, aesthetic awareness and a modern sense of proportion," as the critic put it, contribute to his greatness as a violinist of a different genre.

THAT is not all. "I have started a book on violin with detailed advanced lessons in Hindi. I hope to complete it soon." Among the various scheduled forthcoming tours, an important one is the trip to London in September this year.

It has been a long, eventful and gratifying career for Pandit Jog. And it continues. Says he: "Violin today has been accepted in our country and has a greater role than sarangi, which unfortunately, is dying out."

There have been few regrets. The Pandit missed a golden opportunity to play with the world famous violinist, Yehudi Menuhin, when the latter was in Bombay in 1963. The Pandit was indisposed and Menuhin had a tight schedule. "But on my forthcoming tour to London I'll definitely meet him," affirms Pandit Jog.

To his innumerable friends, well wishers and disciples Pandit Jog remains an epitome of amiability and generosity—never ensconced in the cloistered world of heady celebrity glamour. On winning the Padma Bhushan, he says, with his characteristic reticent smile. "I'm glad, okay. But the encouragement and compliments which my friends and disciples have given me, count more."

An additional trait which has won him friends seems to be his uncanny sense of humour. Says sitar maestro Ravi Shankar: "Apart from being a wonderful person I have found him to be full of warmth and wit." Agrees friend Jnan Prakash Ghosh: "His delicate, yet refined sense of humour is unparalleled."

Creativity, as a writer put it, is "inseparable from freedom. ...it is the inner freedom to explore even the craziest possibilities." It would not be impertinent to associate this definition with Pandit Jog's genius. He is indeed the model creative musician exploring the realms of fusion and synthesis courageously with a deep reverence to tradition.

The journey goes on for the maestro. Lovers of classical music wait anxiously for his future creations. Pandit Vishnu Govind Jog promises not to disappoint them. "After all violin is my life and I live with it," he concludes.

Soutik Biswas

PANORAMA / Boys' Town

BOYS WILL BE BOYS—GOOD ONES

A home for orphan boys a few miles outside the city

BOYS' Town Village, Douglas County, Eastern Nebraska, USA. An internationally famous boys' home, it was established (1917) in Omaha by Father Edward Flanagan and later moved ten miles west to its present location. The community, which now covers 1,500 acres with facilities for 1,000 boys, became a village in 1936. It is governed by the boys' Incorporated. Population in 1980: 622

Boys' Town of West Bengal, Gangarampur (25 kms from Calcutta on the Diamond Harbour Road), India. A home for orphan boys, irrespective of background or religion, it was established (1964) by Father 'Van' Vanigasooriyar, a Diocesan priest of Calcutta. It is governed by the Calcutta Catholic Archdiocese. Population in 1983: 251.

January, 1964. Fr Van, a Sri Lankan priest settled in Calcutta, visits Rome. That city, too, has a Boys' Town. Why can't we?

December, 1964. Backed by donations from foreigners, Fr Van's gusto, Mother Teresa's help and the approval of the then Archbishop of Calcutta, Aibert V. D'Souza, Boys' Town, West Bengal is founded.

It is a quiet start, as Fr Van explains. "I began with only 16 boys and my aim was to make the town self-sufficient. I must admit that Archbishop D'Souza had a soft spot for me and helped me in no small way."

There were teething problems nevertheless. In 1975, for example, a group of para boys wanted to put up a shed on the Boys' Town premises, where they wanted to place a statue of Sitala, the Hindu goddess of smallpox.

The Christian priest did not like the idea and the next thing he knew was that 8,000 frenzied villagers had attacked Boys' Town. Harking back to the incident without any trace of bitterness, Fr Van recollects: "The police came in on time and in a few days the dispute was amicably settled."

As the years went by Boys' Town

in Gangarampur grew—Fr Van's dream of giving orphan boys a home and not an institution soon became a reality. But in 1977, as Fr Van reveals: "Overnight I was removed from the post of director of Boys' Town by Cardinal Picachy. I want to make it clear we just don't hit it off. After all, he's free to have his likes and dislikes."

Bishop Alan De Lastic has a different story. "We fully appreciate Fr Van's initial efforts. He was the man whom Boys' Town will always be indebted to. But for various reasons we felt a change was needed and this was why we appointed Fr Robert D'Souza as Director of Boys' Town."

And since then 250 boys between the ages of six and 25 have had a new father. How do they feel about

it? Francis Joseph, a 23-year-old son ('inmate' would, perhaps, not be the right word) of Boys' Town said: "Fr Van always insisted on discipline and he had the boys under full control. The same cannot be said of the people in charge now." This is a sentiment shared by most of the youngsters in the Gangarampur family.

Who are the boys at Gangarampur? How do they spend their time? What are their goals? What are the problems they face?

I found the answers to these and other questions over two evenings after dusty two-hour pillion rides on the motorbike of Fr Owen D'Souza, himself an ardent lover of Boys' Town.

A katcha road takes us past Boys' Town School and onto the main



What are their problems, their goals?

A DAY AT BOYS' TOWN

The boys are off to an early start—5.00 am. The younger boys and the older ones who are 'in the mood' then attend Mass which is held at 5.30 am. A few of the boys have to come into Calcutta to attend school at St Anthony's, Market Street. These uniformed youngsters along with the senior-most of the boys, some of whom work in different parts of the city, board the Boys' Town bus which leaves Gangarampur at six every morning, save on Sundays.

As such, there are two different groups of boys in the Town: those who stay there but come out for study and work, and those (mostly the younger lot) who pursue knowledge at the Boys' Town School. But the school is not recognised.

Unfortunately, there are many boys who have long since finished

school and are bereft of interest when it comes to looking for employment. One feels they must be given deadlines to find jobs for themselves rather than get everything served on a platter.

Classes are held in Boys' Town in the morning after which a sumptuous lunch is followed by a siesta. Like normal school-going children the evenings are spent on mud-splattered football fields—a time for unwinding.

This is when the boys working or studying in the city return and after a little relaxation it is time for study. On most evenings dinner is by candlelight thanks to the vagaries of loadshedding.

A night prayer...tomorrow, they say is another day

D.O'B.

building—a neat two-storied affair which serves as a dormitory for all. Two ponds and rolling paddy fields set off the rustic background.

Our first stop is a dairy run by some of the boys themselves. The 15 cows and 17 buffalos provide 90 kg of milk per day all of which is sold at the market in Amtala. This is one of the sources of revenue which keeps Boys' Town going and the boys in charge of the dairy jokingly assured us that they never water the milk.

The boys clean the dormitories, kitchen and other parts of the sprawling premises with much

pride. They elect annually, from among themselves, a mayor, an assistant mayor and five other members who form a council. These boys manage some of the daily affairs of the town but do not have any say in the actual administration. This is different from most of the other Boys' Towns in the world but then, in all fairness, the conditions here are quite different, too.

What impressed me most on my visits to Gangarampur was the tremendous camaraderie among the boys. We saw a few older boys looking after some of the younger ones who were unwell. It is difficult



No longer in deep waters

to believe that young boys with only one thing in common—no parents of their own—can eat together, pray together, have fun together—in short, live together in such complete harmony.

This is one of the few institutions in the country which provides such loving care to children whom Circumstance has given a raw deal. But the biggest problem the authorities face here is to put the boys on their own feet.

The boys can be controlled till they are out of school but as they grow older it becomes all the more difficult. They want some freedom of their own, which they get, and at times misuse. It is alleged that there have been instances of the older boys gambling and consuming alcohol. The boys themselves flatly deny these accusations.

Over the years the Directors of Boys' Town have helped about six or seven boys to get married and have also given them accommodation on the premises. This, many believe—and rightly so—was not the purpose for which Boys' Town was started.

The boys should be asked to fend for themselves after they are 18 or so. This will ensure that other orphans find a home at Gangarampur, and that the family keeps on growing.

And what a wonderful family it is! It has its black sheep, but as Fr Flanagan, the founder of the movement, believed: "There is no such thing as a bad boy."

No exceptions to the rule at Gangarampur.

Derek O'Brien



'There is no such thing as a bad boy'

NOSTALGIA / Dum Dum

FLYING BACK IN HISTORY

Today known for its airport, Dum Dum had military associations before

FOR most of us today, Dum Dum connotes Calcutta's airport and the original home of the Flying Club. Earlier in this century Dum Dum was also known as the source of the dreaded "Dum Dum" bullet. Dum Dum, however, has some history preceding these events.

Dum Dum, according to the Imperial Gazetteer of India (1909) derives its name from Dum Damma, and means an elevated battery or mound.

Kathleen Blechynden in *Calcutta Past and Present* (1905) narrates, "Another military station in the neighbourhood of Calcutta is Dum Dum, lying away from the river, about four miles to the northeast of the town. In the old days, before the country had been drained, the Great Salt Water Lake, which lies to the east of Calcutta, ran up as far as Dum Dum. At that time the jungle-grown shores of the lake were the haunt of tigers and other wild beasts, and its waters of duck, and teal, and innumerable birds. Now it is a wide, treeless stretch of low-lying level land, the clay soil dry and cracked in the winter months, but flooded in the rainy season, when it springs into verdure, and for mile upon mile the rice crop of the villages waves green. Just beyond this low land lies Dum Dum, and Dum Dum House, a well-built house, standing on a low artificial hill, or rather mound, once surrounded by a moat, portions of which still remain. The late Mr R.C. Sterndale, who once occupied Dum Dum House, had a theory that the mound had been thrown up and fortified in very ancient times, and that later it had been a stronghold of robbers, who, passing through the Salt Water Lake in their long and narrow swift-rowing boats, plundered inland villages, or, gaining the river, would attack the slow-moving heavy cargo boats and merchant vessels, robbing and slaying with impunity, and carrying home their plunder to be hoarded away in subterranean chambers and passages."

It was to Dum Dum that Mir Jaffar

had fallen back on June 16, 1756, when his attack was repulsed.

After Lieutenant Colonel Robert Clive marched from Cossipore through Nawab Siraj-ud-Daula's sleepy camp at Sealdah in the early dawn of February 5, 1757, he advanced along the old Dum Dum road, before returning to Cossipore for the night. Miss Blechynden recounts, "The scene of the engagement with the Nawab's troops lies within the boundaries of the terminus of the Railway at Sealdah. The result was all that Clive could have hoped for, the Nawab retiring from the neighbourhood of Calcutta, and camping near Dum Dum, sent conciliatory messages to Clive, offering to make restitution for the destruction of Calcutta, and professing a desire to conclude a friendly alliance with the British—offers to which the Calcutta Government were glad to make a favourable response."

The treaty by which Nawab Siraj-ud-Daula ratified the privileges of the British and restored the settlements at Calcutta, Cossimbazoor and Dacca, was signed at Dum Dum on February 6, 1757, probably in the Mughal house then existing on the mound. Bishop Heber in his diary narrates in 1823, "Local tradition says that this mound was thrown up by a spirit in a single night and to this day the house and grounds have the reputation of being haunted."

Miss Blechynden continues, "Whatever may have been the early history of the spot, it was in the days

'Local tradition says that this mound was thrown up by a spirit in a single night and to this day the house and grounds have the reputation of being haunted'

of Clive's Government, between 1757 and 1767, that Dum Dum House was built, for the benefit of change of air for the convalescent servants of the Company after illness."

In a similar vein H.E.A. Cotton in *Calcutta Old and New* (1909) records, "every Englishman who was able avoided the plague-stricken air of Calcutta by residing in garden-houses out on its borders. Clive lived at Dum Dum." Though this house is now dilapidated, a tablet in it supports Cotton's statement as to Clive's occupation of it as a country house.

In the 18th century annals of the Indian Army, Dum Dum is associated with the Bengal Artillery. Although the raising of the old Bengal Artillery goes back to 1749, it was in 1775 that its headquarters were moved to Dum Dum. It took almost 50 years for the cantonment to come up.

Dum Dum, from being a sanitarium, grew to a military camp. When Colonel Pearse's detachment of Bengal Artillery returned from the Carnatic campaign against Hyder Ali in 1785, they were quartered at Dum Dum Camp.

In 1853 the Bengal Artillery were moved to Meerut which was more central to British interests. The Dum Dum barracks became part of the Dum Dum Jail in 1935/6.

After the Bengal Artillery moved to Meerut in 1853, the officers' mess was purchased by the Government as an institute and reading room. This building was later used by the Dum Dum Club, and subsequently by the Jail staff.

OF historical interest in Dum Dum is the Bengal Artillery Monument. The monument, resembling a cenotaph, stands nearly 100 feet high (see photograph). The tablets were supplied by Messrs Holmes Sculptors in 1844. The western tablet bears the following inscription:

"To the Memory of Captain Thomas Nicholl, Lieut Charles Stewart, Sergeant M. Mulhall and the non-commissioned officers and men of the 1st

troop, 1st brigade, Bengal Horse Artillery, who fell in the performance of their duty during the insurrection at, and retreat from Cabul in the months of November and December, 1841 and January 1842, on which occasions of unprecedented trial officers and men upheld in the most noble manner the character of the regiment to which they belonged, this gallant band formed the oldest troop in the Bengal Artillery. It had previously been distinguished on numerous occasions having served in Egypt, the Mahratta and Nepal Wars, and in Ava

(Burma). Also to the memory of the undermentioned officers of the Artillery Lieut Charles Alexander Green, who perished in command of a detail of Shah Soojah's Mountain Train and whose gallant conduct emulated that of his Comrades Lieut Richard Maule who was killed in the outbreak of the insurrection in November, 1841, and Lieut Alexander Christie killed in the Khyber pass on the return of the Victorious Army under the Command of Maj Gen Sir George Pollock, GCB of the Bengal Artillery. This column is erected by the regiment as a

tribute of admiration, regard and regret. Fortis Cadere Cedere non-potest. 1844."

The monument was so located because it was then facing the Officers' mess, later designated the Outram Institute. As already narrated, this building was handed over for the Jail staff. Pollock Road still exists at Dum Dum.

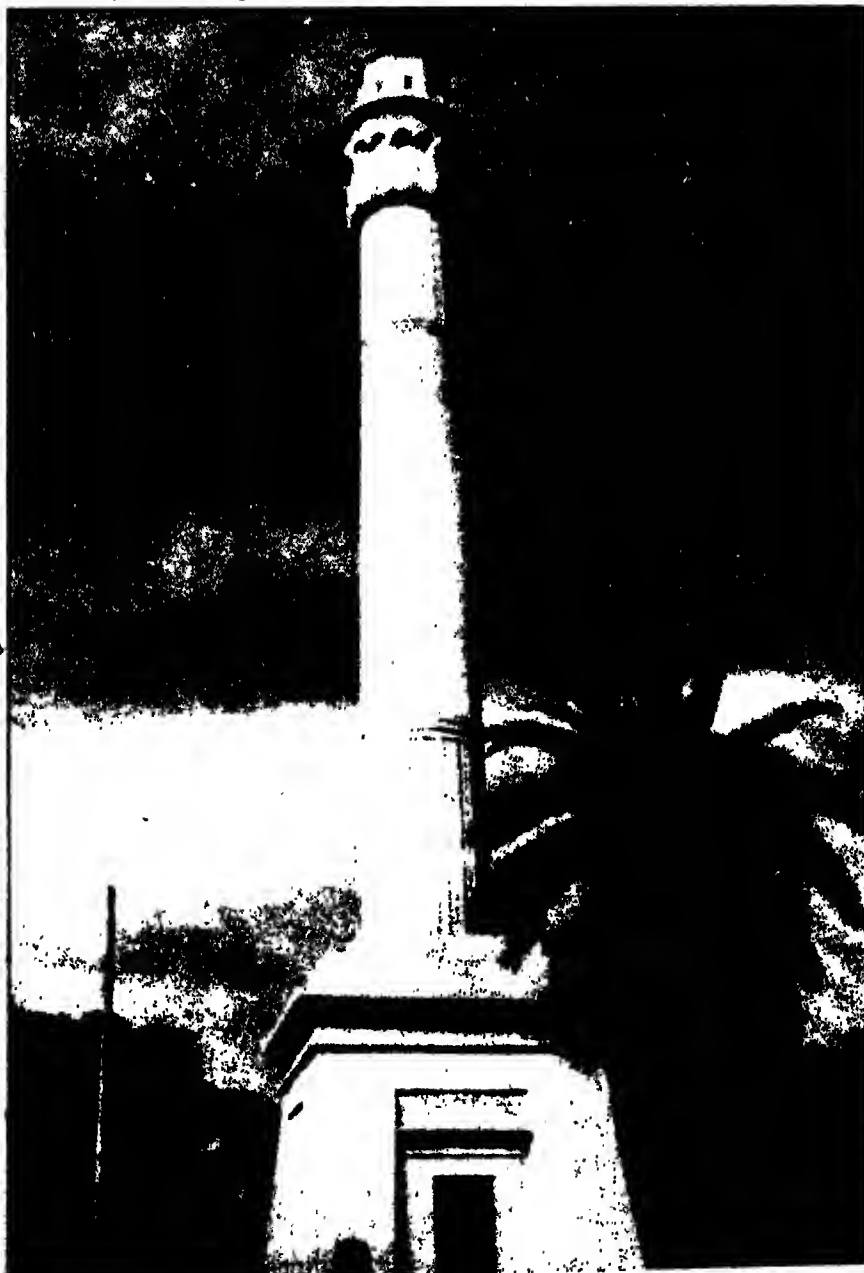
The Bengal Artillery memorial column was recently discovered to be so dilapidated that there are fears of it falling down. On the initiative taken by the Association for the Preservation of Historical Cemeteries in India it has been renovated and is now in good condition, though the iron chain railing had already been stolen before the renovation could be embarked on.

Another monument at Dum Dum, though the actual grave is in the South Park Street Cemetery, is the Corinthian Pillar in the yard of St Stephen's Church in memory of Colonel Thomas Deane Pearse, the Father of the Bengal Artillery and "known to fame" according to H.E.A. Cotton, "as Hastings' second in his duel with Francis." Pearse died in June 1789, aged 47, "for the last three years of his life he was senior officer of the Bengal Army." Lord Cornwallis was present at the funeral, or as the local chronicler of the day puts it, "His Lordship attended, and drop't a tear." Like so many of his contemporaries, Pearse had married an Indian lady. A son of his, Mohamed Pearse, was educated at Harrow, but there is no record of him after he left school. All the tablets on his monument at Dum Dum are missing, hence there is no mention of Pearse's name on the Corinthian Pillar today.

A percussion cap manufactory had been set up in Dum Dum in 1844, and was officially designated the Ammunition Factory in 1846 as the wrought metal lettering over the gate establishes. It was from a worker here that the story of the "greased" cartridges spread in 1857, some animal tallow apparently having been used.

There are a number of old guns "grouted" at various places in Dum Dum to prevent pilferage. There are two at the entrance of the Ordnance Factory itself, and several others elsewhere. Several of these guns are in fine condition, after nearly a century and a half of exposure, all witnesses to Dum Dum's past.

The Bengal Artillery Monument in Dum Dum



DRESS CIRCLE



MAIDEN APPEARANCE

Left: It was her maiden appearance in Calcutta and this Kathak exponent of international fame displayed all the grace she has earned a name for. **Rashmi Vajpeyi** had her initial training in Manipuri, but turned to Kathak and received training from the wizard, Pandit Birju Maharaj. Rashmi is credited to have mastered the *ang* aspect of Kathak and believes in composite and integrated presentations unlike most other Kathak exponents. She is currently doing research on *Dance Imagery in Medieval Hindi Poetry*.

SECOND TO NONE

Right: No first prize was awarded, but the second in the poster competition organised by the DAVP this year was given to **Amar Paul**. Paul also won the first prize in poster designs from the United Nations last year. With HMV, Calcutta, since 1964, Paul is Controller, Art Studio, there and has won more awards than can be listed here—although the number he has won may not be a record.





COMING SOON

Above: After the two successful bilinguals, *Lalkuthi* and *Prahari* producer Ashis Ray is now busy making his third bilingual: *Jyoti/Indradhanush* (Bengali/Hindi), starring Prasenjit and Anooradha Patel. While the former is the son of Biswajit, Anooradha is the grand daughter of Ashok Kumar. Her first film is *Love in Goa*, but she really made waves when she was signed up for Shashi Kapoor's *Utsav* (directed by Girish Karnad).



PLAY ON

Left: Having finally chosen music as his career is Arijit Chakravarty (18). A resident of the UK since 1972, Arijit specialised in the violin and piano and has played in prestigious programmes. He has now joined the King's College, Cambridge—an exceptional honour for an Indian boy.

Inner Eye

NEXT SEVEN DAYS

FROM NOVEMBER 6 TO NOVEMBER 12

ARIES
Mar 21 Apr 20
Mixed fortunes this week You will accomplish your ventures easily But money will be difficult to obtain and health far from good Courage, faith and fortitude will help to surmount the difficulties besetting you Elders will not be helpful There will be heavy expenditure

T AURUS
Apr 21 May 22
Some success is indicated but loss, separation from loved ones, estrangement or ill-health are also forecast Though you are not well off financially you will have the opportunity to accomplish some important things this week A longing for change and novelty will be there

G EMINI
May 23 Jun 21
You will be very fortunate this week Your words and deeds will carry weight New friendships loom large on the horizon, but beware of sudden quarrels which may impede progress and spoil happiness You will take part in fresh intellectual or artistic activities Do not be afraid to adopt new methods.

C ANCER
June 22 July 22
You are threatened with an unexpected upheaval and the indisposition of womenfolk, but help will be forthcoming Finances will improve and children will be happy in the maternal sense your week promises to be exceptionally successful despite disputes but caution and circumspection in dealings advised

L E O
July 23 Aug 22
Your affairs prosper well Your employers and those in authority will aid you The course of your routine life proceeds on a more or less even keel attend to business and be watchful in love and domestic matters Choose friends of the opposite sex with care and discretion Act upon your own intuitions.

V IRGO
Aug 23 Sept 22
Your week proceeds normally—hard work and initiative will be rewarded elders and employers will aid you Act according to your own intuitions Business improves but avoid extravagance and be wary of swindlers Avoid making erratic decisions and changes especially involving womenfolk

L IBRA
Sept 23 Oct 22
This week will be happy and fortunate New friendships occur You will be lucky this week in many ways but will need to be cautious when associating with the opposite sex Financial and social expansion are well within your circle An unexpected event will cause you anxiety and expense

S CORPIO
Oct 23 Nov 21
Your business, social and intellectual activities expand Your success will depend on your own exertions and initiative Push your affairs to the utmost—do not be afraid to take risks Favourable week for finance, property, insurance, dealings with elders agents and lawyers

S AGITTARIUS
Nov 22 Dec 22
Good and bad luck are strangely intertwined and call for caution in all things Although your monetary position improves, beware of serious quarrels in business and domestic matters and scrutinise all documents carefully Be innovative—results will be gratifying Utilise the excellent vibrations

C APRICORN
Dec 23 Jan 20
Stellar portents indicate gain in unusual circumstances, but warn of loss through extravagance and being swindled An elderly female will befriend you Be very careful in all business, love and domestic matters Safeguard your own and your family's health Medical expenditure is foreseen

A QUARIUS
Jan 21 Feb 20
Your prospects are indicative of success and happiness, especially through young people but elders and strangers may cause anxiety at times Children and young friends will contribute to happiness and your monetary position will improve Much will depend on your own actions

P ISCES
Feb 21 Mar 20
Do not fritter away your substance on friends Cut down on extravagance and excessive conviviality Be mindful of business, and success and happiness will be yours Curb generous impulses and guard against imposition and misrepresentation Conserve business resources

BIRTHDAYS

November 6

An eventful year, full of change, lies ahead Your prospects are good and likely to include promotion You will benefit from travel and the good offices of near relatives You will gain through the occult which will point the way to business success

November 7

After a possible initial setback you will forge ahead You will be helped by an elder and benefit from a property transaction Your business will be enhanced You can look forward with the utmost confidence to the last months of the year

November 8

Your business will make slow progress and your family life, though not unhappy, will have some problems concerning your womenfolk Thanks to your own industry and initiative you will make further headway during the year at hand

November 9

Your prospects are extremely good You will gain through elders and property—in some cases through a legacy A year of tremendous activity and hard work is ahead Servicemen win promotion or distinction

November 10

Despite a slight undercurrent of sadness (perhaps through a bereavement) your year will be a happy and fortunate one—with possibility of gain through legacy Your personal life and fortunes will proceed with a fair measure of good luck.

November 11

You are likely to enjoy a very happy and fairly prosperous 1984 Conditions will be particularly favourable for you with regard to travel and association with near relatives Outlooks are still favourable—rather less so for business which will need careful attention to details.

November 12

Your year proceeds on an even tenor Unexpected business success, much help from elders and beneficial changes are indicated but some minor worry regarding the health of womenfolk is also forecast Profound yet scintillating intellectual activities are evidenced.

M.B. RAMAN

SUGGESTIONS

LUCKY NUMBER AND COLOURS

DAY	SPORTS	NOVEMBER	NUMBER	COLOUR
SUNDAY	SPORTS	NOVEMBER 6	7	WHITE
MONDAY	DOMESTIC AFFAIRS	NOVEMBER 7	2	GREY
TUESDAY	SHOPPING	NOVEMBER 8	4	YELLOW
WEDNESDAY	CORRESPONDENCE	NOVEMBER 9	8	BLUE
THURSDAY	BUSINESS AFFAIRS	NOVEMBER 10	6	LIGHT BLUE
FRIDAY	AUSPICIOUS EVENTS	NOVEMBER 11	1	ORANGE
SATURDAY	ENTERTAINMENT	NOVEMBER 12	5	RED

QUIZ / Neil O'Brien



Abhijit Guha, Asansol 4, has sent us this interesting item: "Who was the legless Hero of the Battle of Britain?" "Douglas Bader, an ace pilot of the Cranwell Airforce


Academy, lost both his legs in a plane crash in 1932. He was forced to retire from the RAF, but, defying all odds, was given permission to fly during World War II. He was one of the outstanding air strategists of the RAF in the Battle of Britain and rose to the rank of Wing-Commander. During the war he had two artificial legs but could engage in the most difficult and complicated aerobatics."

We add our little bit: Caught in a crippled plane over occupied Europe, he saved himself by removing one of his trapped artificial legs and bailing out. A normal man thus trapped would have almost certainly crashed with the plane. Taken prisoner of war by the Germans, who allowed a special pair of artificial legs to be air dropped for him, he tried to escape. His captors took away his legs!

Soumitra Jash, Dhanbad 1, writes: "An Inter-School Quiz was held at the International Rotary Club, Dhanbad. De Nobili (C.M.R.S.) came out the champions with 30 points. De Nobili School (SIJUA) (19¼)

scraped past their F.R.I. branch (19) to finish second. The winning team consisted of Swagato Basu Mallick, Manish Chandra and Soumitra Jash. The quiz masters were A. Ghosh and K. Banerjee."

We're happy to learn of the formation of the Karnataka State Quiz Association, which is probably the first Quiz Association to have statewide coverage and organised somewhat on the lines of State Associations for other games. Its aim is "to



CBS

11th Question: Why did the physicist Maxwell use the pen name dp/dt? (Siddhartha Chatterjee, Calcutta)
Answer: "The second law of thermodynamics can be written as $dp/dt = JCM$, and JCM were the initials of James Clerk Maxwell."

raise Quiz to the status enjoyed by other intellectual or quasi-intellectual games like chess or bridge." Membership is open to individuals and institutions in Karnataka. Those interested in more information or in joining may write to: Wing Commander G.R. Mulky (Rtd) President
Karnataka State Quiz Association
A 3/1 Dattaprasad Apartments
10th Main Road
Malleswaram
Bangalore 560 003.

Shubadeep Choudhury, Karimganj, enquires "Who or what was the Porte?"

In full 'Sublime Porte' was the official name of the Ottoman Court at Constantinople (Istanbul), and was later used as a synonym for the Turkish government until 1923. The name is a translation of the French 'exalted gate', which in turn is a translation of the Turkish Babiali (High Gate), the entrance to the grand vizier's palace in Istanbul.

At last a quiz report from Delhi! Shohini Ghosh writes: "The English Association of Lady Shri Ram College (LSR) organised an Inter-College Literary Quiz. Five colleges participated, including IIT Delhi, who sporting as ever, enlightened the proceedings in spite of their understandably inadequate knowledge of the subject. There were 13 rounds in all, topped by a audio round where the participants were asked to identify the poets reading their own poetry. The questions never lacked in variety and three rounds were devoted exclusively to Shakespeare. LSR took an impressive lead but later fell back to third place with 20 points. St Stephen's (24½) walked off with the first prize, while Hindu College followed next (21). It was an enjoyable experience for everybody, especially for quiz person Minil Singh who had organised the whole show. The success of this contest is sure to herald in more of its kind "

QUESTIONS

1. What does the expression 'to kiss the gunner's daughter' mean? (Rajat Shubhro Mukherjee, Barrackpore)
2. What do the initials BSA on a make of bicycle stand for? (Rajib Das Gupta, Durgapur 12)
3. How are the Malvinas Islands better known? (Monoj Sinha, Calcutta 35)
4. Who or what is referred to as the 'Old Lady of Bori Bunder?' (Amrendra Kumar, Sindri)
5. Which famous lady carried a pet owl in her pocket? (Gautam Pal, Ranchi 2)
6. What is geodesy? (Krishna Pillai, Giridih and Dipankar Ghosh, Calcutta 25)
7. Who was the weeping philosopher? (Shailendra Verma, Calcutta 26)
8. What is absolute zero on the Fahrenheit Scale? (Raktim Ghosal, Calcutta 47)
9. Why is a car's chauffeur so called? (P.S. Singha, Calcutta 7)
10. For what is Jonas Hanway remembered? (Ananya Chatterjee, Calcutta 47)

ANSWERS

1. To be tied to a cannon and flogged (an old British naval punishment).
 2. Birmingham Small Arms (Company) which in the latter half of the last century decided to expand and diversify.
 3. Falkland Islands.
 4. The Times of India.
 5. Florence Nightingale.
 6. The science dealing with the measurement of the earth's surface on a large scale.
 7. Heraclitus.
 8. -459.67°F.
 9. 'Chauffeur' means 'stoker' in French and early cars were driven by steam.
 10. He was a British philanthropist who was the first to use an umbrella as protection against the weather despite social scorn.
- (All answers given by persons sending in the questions)
- Answers to ONCE UPON A TIME
1-b-C; 2-d-A; 4-a-E; 5-c-F; 6-e-B.

RAINBOW / Soviet Circus

THAT'S ENTERTAINMENT!

What happens in the arena and the story behind it

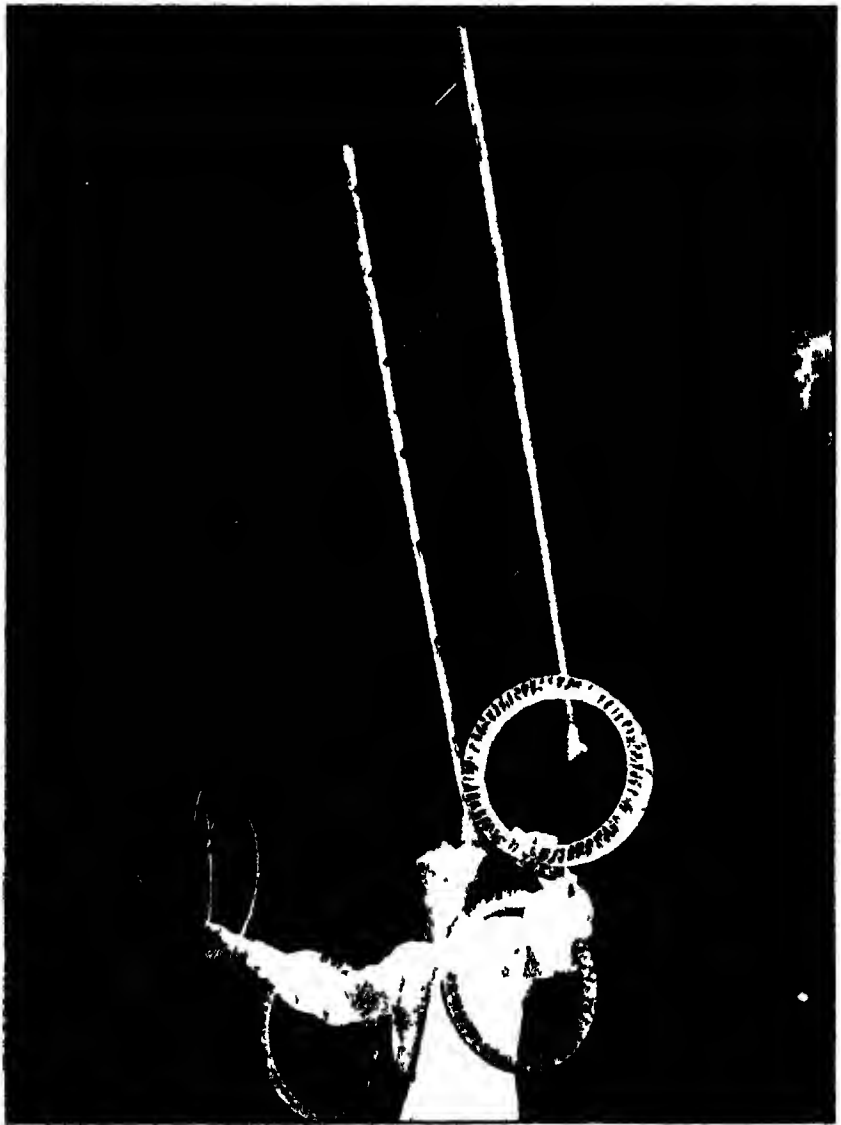
CAPACITY crowds turned complimentary cards sold crowds hoping to get an resembled the ones outside match is on.

Entertainment is alive
When a circus is being performed in
Top—either in the Park Circus maid



for their three-show tour in the city. Even
at as high a price as Rs 100 each. The
"tra" outside the Netaji Indoor Stadium
at the Eden Gardens when a cricket Test

is well in Calcutta.
In the city, it usually conjures images of the Big
Ben or the Howrah maidan. But the Soviet



Circus troupe neither set up tents nor did they bring along performing animals with them. A feature which the cynics consider a must for any circus.

The Soviet Circus, considered one of the best in the world, held shows in Calcutte (sponsored by the Indian Council for Cultural Relations) after performing in New Delhi and Chandigarh, and proved the cynics wrong. The performing of a circus in an indoor stadium rather than in a maidsan suggests another thing, too: like everything else, the circus has also kept pace with the times.

The last time the Soviet Circus came to this country was 19 years ago. But setting it off was this 43-member troupe's average age of 27: rather young in years. In two and a half hours, they performed 13 different items of the modern circus genre. And by the time they finished, the spectators were unanimous in their opinion: animals or no, tents or no, it was a spectacular show.

The spectators who were lucky enough to get entry to the show, will cherish for long the ease and grace with which items like *Ballad on Balance* by the young couple (Mr and Mrs Turabov) were performed on the loose wire. The item combines equilibristics, juggling, modern choreography—and combines all this with lyricism and plasticity.

Another item with two lovely young ladies (Chervko and Khavros) using a high pole was another highlight of the circus as no other circus has a female standing the pole on her forehead.

"The circus is a very popular art in the USSR," said Nikolai Dyuzhev, their spokesman and only English speaking member of the team. "Even today, crowds throng to the circus in the USSR—not one ticket ever remains unsold."

In 1919, after the famous October Revolution in which the workers established their supremacy over the capitalist state and created the first socialist state in the world, Lenin nationalised the state circus. Famous singers and artistes sang and composed their pieces for the circus. Pushkin, Mayakovsky, Tolstoy, Stanislavsky and a host of other big names were used in popularising this arena sport. And barring some changes in accordance with changing times, the Russians have maintained the old tradition. Even today, special composers write pieces exclusively for the circus.

The circus makes modifications like scheduling programmes based on Pushkin during vacations to cater more to children.

"A circus is something which freshens the soul—it is entertainment meant for all, clean and healthy entertainment, a sport. And it is not limited to any age group contrary to the belief of some cynics that it is meant only for children," said Dyuzhev, as earnest as he is handsome.

That the circus is indeed a very popular art in the USSR is evident from the great interest taken in it as something serious. There are more than 3,500 professional artistes in the country with a repertoire of over 1,200 different items. The country also has 67 permanent special circus theatres where nothing but circuses are performed all the year round.

In addition to this, there are 20 mobile circus groups and 13 specialised "animal circuses." (Dyuzhev informed us that animals are usually not brought to India and like countries on account of the climate which has been found unsuitable for them.) And then the USSR boasts of two unique circus troupes which perform solely on ice. Annually, some 30 countries are toured by the Russian circuses and about 1,500 Soviet circus artistes perform in foreign countries through the year.

This is so unlike India where talented artistes are virtually self-trained and from a particular region—Kerala. The circus culture in India is predominantly a street cor-



ner one—an extension of the 'circus' performed on a rope tied between bamboo poles. And the performers here by and large belong to the lower strata of society who have not made it in life—or as stuntmen in cinema.

Of other international circuses, the general opinion among the Soviet troupe's members was that certain items of the French circus were outstanding. "But," added Dyuzhev, "even the French circus can't rightly be called a 'national' circus because it borrows items various countries."

In the USSR there are over 100,000 special amateur clubs which admit people of all ages for training in the circus art. These clubs treat it as a hobby though many of those trained later turn professional. Apart from these there are three state high schools which hold special circus training classes which students can join either after class 4 or class 8 and training is imparted for seven and four years, respectively. Every year about 75 students graduate from these schools and are picked up by different circus troupes. Those artistes who have followed in their parents' footsteps are exempted from educational qualifications as a special allowance. Some troupes even boast of ex-Olympians as their gymnasts.

Circus artistes are well looked after by the state and every professional is entitled to a state pension after 20 years of service in the Big Top. Many of them start when they are barely 16 years of age—which means that they are entitled to this pension by the time they are 36.

Performing in a circus involves a natural physical risk. In such cases accidents while training, rehearsing or performing are bound to occur. "The risk is the same as in any other sphere of life," maintained Dyuzhev. "And there are people who specialise in looking after a complete system of checks and counter checks before every item is performed. Minute precautionary details are looked into and if there is the slightest chance of an accident, the item is cancelled immediately.

"The accident rate, therefore, is practically zero. In such circumstances," Dyuzhev concluded, "there has been no fatal accident in our circuses."

**Pranay Sharma
and Anil Grover**

Photographs: Alope Mitra

MARKINGS

Puja Allowance

PUJAS may come and Pujas may go, but chanda collectors will go on forever. All these years one was pestered by doorknocks throughout the day—and very domineering doorknocks at that. As if that was not enough, there is today a new phenomenon: that of the wayside chanda collector.

After one has paid through his nose to the many door-to-door collectors who will not be persuaded otherwise, and the many units in one's office (like the peons' department, and the teaboys' department, and the sweepers' department), you come across a vague face on the road, asking for his share, too.

A colleague really lost his cool when one morning, he left home to go to office, a few days before the Durga Puja holidays. The wayside dhobi who presses clothes on a trolley spied him and smiled



a meaningful smile. "Saab, bakshish?" There was no saying 'No' to him, so out went a fiver. Giving the maid servant her due plus a Puja sari is part of the very expensive game, but the dhobi couldn't be refused either.

Get into the minibus and the conductor doesn't return any change: Puja time, you know. Even the fellow who hails the share taxis demands one, never mind the fact that he has done you no favour whatsoever and gets his 50 paise tip from each taxi

driver. The share taxi driver also refuses the 25 paise change to each of the six passengers under the same plea—so what if that is the first and possibly last time that you have set eyes on him.

Stop by near the office to buy a magazine and the hawkler doesn't return the small change either. Drop in at a friend's office next door and the normally arrogant peon is all smiles and *namashkar*: it will take you only ten seconds to know why.

While returning home,

the same routine is repeated, daily, for the few days before the Pujas (not to speak of the extortions during the Pujas). This unhappy trend has thrown up the despicable species: the beggar in the garb of a chanda collector. Otherwise, what right does an individual on the streets, whom you don't know from Adam, have to ask you for a Puja *bakshish*? And then look at you like a piece of moonrock if you adamantly refuse him?

As for their patent explanation that it's just once a year and how much is it going to cost you giving 25 paise, they don't seem to realise that that is what each and every one of them (about half a dozen per day, for at least a week)? And how is this person going to get his *bakshish*? We don't know of any office that gives a puja allowance or reimburses puja *bakshish* bills, yet.

Engaging Revenge

THERE is a retired gentleman in the locality of one of our correspondents who has made it a habit of fighting with all the taxi drivers there.

This particular gentleman has a habit of going

out every evening, around 4 pm to some unknown destination. He is usually dressed in a white spotless dhoti. After walking along the pavement from his home, he approaches the first available taxi standing.

As is the case with most taxi drivers in our city, he usually answers in the negative. But the gentleman does not take this lying down. He starts quarrelling with the taxi driver and ultimately forces the taxi driver to

put down his meter, indicating that the taxi is engaged.

After he has achieved this feat, he approaches the next. He is again answered in the negative, the taxi driver gets the same treatment. This goes on till this gentleman finally gets hold of a taxi driver who is willing to go to the destination. But the gentleman does not forgive those taxi drivers who had refused him earlier. While crossing these taxi drivers, he makes faces at them, more like a child does after he has achieved something which he was being deprived of.

Illustrations: Debanish Deb



7 DAYS

S	M	T	W	T	F	S
6	7	8	9	10	11	12

The information given below is accurate at the time of going to press

HINDI FILMS

NEW RELEASES

Agar Tum Na Hote: Paradise (Bentinck Street; 235442)-4 shows, **Gem** (Acharya Jagadish Chandra Bose Road; 249828), **Moonlight** (T.C. Dutta Street; 343339), **Ajanta** (Diamond Harbour Road), **Jaya** (Lake Town; 573936)-3 shows.

Rajesh Khanna, Rekha and Raj Babbar form the leading cast in this film.

Arth (A): Metro (Chowringhee Road; 233541)-3 shows; **Moonlight** (T.C. Dutta Street; 343339), **Basusree** (S.P. Mukherjee Road; 478808), **Bina** (Bidhan Sarani; 341522) & **Purnasree** (Raja Raj Kissen Street; 554033)-noon.

Directed by Mahesh Bhatt with music by Chitra and Jagjit Singh, the film stars Shabana Azmi, Smita Patil, Kuibhushan

Kharbanda and Raj Kiran. **Gayamat (A):** New Cinema (Lenin Sarani; 270147), **Krishna** (T.C. Dutta Street; 344282), **Mitra** (Bidhan Sarani; 551133), **Kaika** (Sadanada Road; 478141), **Jagat** (Acharya Prafulla Chandra Road; 365108), **Jawahar** (Keshab Sen Street; 343556).

Dharmendra in the dual roles of a godfather and rapist in a film directed by Raj N. Sippy. Poonam Dhillon and Smita Patil co-star. Music is by R.D. Burman.

REGULAR SHOWS

Be-Aabroo: Society (Corporation Place; 241002)-12, 3, 6, 9.

A series of instances of the physical violation of women is dealt with. The people involved belong to the underworld as well as to the higher strata of society. All the victims take to prostitution. A love story involving a police officer and a victim is threaded in.

As in most other Hindi films the theme is only an excuse for a generous display of flesh.

Betaab: Jyoti (Lenin Sarani 241132)-12, 3, 6, 8, 45.

Star debutants Sunny Deol and Amrita Singh with veteran Shammi Kapoor are in the leading roles of this film, directed by Rahul Rawail and music by R.D. Burman.

Dard-e-Dil: Crown (R.A. Kidwai Road; 244822)-4 shows.

An urchin saves a baby girl from a cobra. She grows up to become an amply endowed nautch girl played by Zarina Wahab. The urchin becomes a macho hoodlum played by Mukesh Khanna. From here onwards the story progresses without rhyme or reason.

Mukesh might have been better had he been allowed to break away from the Bachchan syndrome.

Hume Hai Zamana: Opera (Lenin Sarani)-4 shows

This is a film full of stunts, fights, dances, songs and a good deal of sex appeal, but very few horses which is surprising considering that it is supposedly a horse opera. It has a typical story involving heroes and villains, with a climax towards the end when

Danny and Mithun turn out to be brothers.

The acting leaves much to be desired, as everything else about the film.

Justice Chaudhury: Elite (S.N. Banerjee Road; 241383); **Darpana** (Bidhan Sarani; 552040)-3 shows.

The story of this film lacks any sense whatsoever. The characters include a long-lost father and son who look alike; a son who is a tough cop; an evil lawyer with a sexy daughter, and a diamond smuggler who has a twin. The story revolves around justice and the elderly lawyer takes the law into his own hands to beat up the villains. He also condemns his own son for a crime which he never committed.

An unbearable film.

Mazdoor: Lighthouse (Humayun Place; 231402)-4 shows, **Priya** (Rashbehari Avenue; 464440), **Talkie Show House** (Sibdas Bhaduri Street; 552270)-3 shows

Dilip Kumar is a middleaged worker who gives up his job at the textile mill because of the arrogance of the new owner



Dilip Kumar raises the fist of labour power in 'Mazdoor'

(Suresh Oberoi). Helped by a benefactor and a young engineer (Raj Babbar), he buys an old mill and becomes a millionaire. His daughter (Padmini Kolhapure) gets married to Raj Babbar who actually loves the benefactor's daughter (Rati Agnihotri). She, however, likes the hero and marries his brother-in-law (Raj Kiran) in order to chase him. Padmini has a miscarriage and Babbar has a fight with Raj Kiran and thereafter the story winds tediously to its end.

This is a film about the working class with no relation whatsoever to reality. It gives little scope to the talent of Dilip Kumar and Raj Babbar.

Mujhe Insaaf Chahiye: Roxy (Chowringhee Place; 234138)-12, 3, 6, 9.

Rati Agnihotri plays the daughter of a poor clerk and Mithun Chakraborty a rich playboy who is enchanted by her beauty. She too falls in love with him but realises after she becomes pregnant that he will not marry her. She decides to have the child and goes to court to get justice and recognition for her child. Rekha plays an advocate who had gone through the same experience in her youth and now fights for female emancipation, and helps her.

A sentimental film, which should appeal to women.

Naukar Biwt Ka: Orient (Bentlnck Street; 231917)-4 shows, Uttara (Bidhan Sarani; 552200), Ujjala (Russa Road; 478666) & Purabi (Mahatma Gandhi Road; 350680)-3 shows, Park Show House (Park Street; 441971).

Dharmendra stoops (in the viewer's opinion) to conquer Anita Raj by becoming a Hindi film hero. In the process, leading lady Reena Roy falls in love with him. Woven in with this triangle is the father (Om Prakash) of the murdered Vinod Mehra seeking revenge.

This film is far too absurd to be a comedy of any sort.

Pram Tapasya: Hind (Ganesh Chandra Avenue; 274259)-4 shows, Uttara (Bidhan Sarani; 552200) & Ujjala (Russa Road; 478666)-noon.

A wealthy only son has a passion for flying. He falls in love with an air hostess and employs many tactics to win her heart. Eventually he succeeds and they prepare to get married. But another girl whom he had courted in order to make the former jealous, re-enters his life. The rest of the film unravels this emotional drama.

Rishta Kagaz Ka: Lotus (S.N.



Victor and Sharmila in 'Tanaya': his cup of tea

Banerjee Road; 242664)-12, 3, 6, 8, 45

Like a good many other Hindi films, this one too is about two generations of lovers. They are played by Nutan and Suresh Oberoi, and Raj Babbar and Rati Agnihotri. The connection arises from the fact that Nutan is Raj's sister who had not married her lover in order to save her brother.

A talented cast but wasted in this film.

BENGALI FILMS

NEW RELEASES

Mata Agameshwari: Radha (Bidhan Sarani; 553045), Rupam (College Street) & Bhabani (Russa Road; 461528)-3 shows.

Ashim Kumar and Lily Chakraborty play the lead in this film, directed by Arun Chowdhury and music by Bipul Ghosh.

REGULAR SHOWS

Chokh (A): Priya (Rashbehari Avenue, 464440)-noon.

This film is set in the Emergency and as a political film it is stimulating despite some flaws. Utpalendu Chakraborty emerges as an exciting filmmaker, Oni Puri puts in a compelling performance and so does Anil Chatterjee.

An added attraction is the documentary on the controversial Rabindrasangeet singer, Debabrata Biswas, which is being shown along with *Chokh*.

Indra: Rupban (Bidhan Sarani; 553413), Aruna (Mahatma Gandhi Road, 359561) & Bharati (S.P. Mukherjee Road; 474686)-2.30, 5.30, 8.30

In this celluloid transcreation of Bankim Chandra's novel, Aparna Sen makes little impression as the young girl who uses her wit and intelligence to overcome the peculiar predicament she is faced with. Soumitra Chatterjee is equally unimpressive as the confused husband who is nevertheless eager to break a social taboo. Anup Kumar and Sumitra Mukherjee give equally lacklustre performances as the couple through whom Indra regains her position and home.

Tanaya: Sree (Bidhan Sarani; 551515) & Indra (Indra Roy Road; 471757)-3, 6, 8, 45.

Sharmila Tagore, jilted by engineer Dhritiman, moves from her mofussil hometown to Calcutta where she finds a job as an executive. Dhritiman Chatterjee re-enters her life



A started Aparna Sen in 'Indra'

when she has to investigate some malpractices in which he is involved

Meanwhile, her childhood friend, Sumitra, is exploited and ultimately abandoned by Deepankar De, with whom she has had a longstanding relationship.

The lead pair is good but it is Victor Banerjee who is memorable as the India-loving Britisher towards whom Sharmila is inexorably drawn.

The film has too many unexplored possibilities and is too much of a love and crime melodrama to be really satisfying.

FOREIGN FILMS

NEW RELEASES

Savage Harvest: Tiger (Chowringhee Road, 235977)—12, 3, 5.45, 8.15.

Based on a story by Ralph Helfer and Ken Noyle, and directed by Robert Collins, the film stars Tom Skerritt and Michelle Phillips.

REGULAR SHOWS

You Only Live Twice (A): Globe (Lindsay Street; 231769)—3, 5.45, 8.30.

Sean Connery appears as James Bond along with Tetsuro Tamba, and Mie Hana in this film directed by Lewis Gilbert

SPECIAL EVENTS

6 November: 6.30 pm

Gul Mohar, a breezy and moving comedy of Sangit Kala Mandir will be staged.

At Kala Mandir (Shakespeare Sarani; 449086; 432197).

8, 9 & 11 November: 7 pm

Actors' Workshop and Regent present Peter Shaffer's *Equus*, directed by Ajay Chowdhury. The cast includes Barry Stokoe, Ajay Chowdhury, Arindam Basu, Nandini Jaidka, Venita Sicka and Vaishali Banerjee

At Gyan Manch (Pretoria Street; 433516).

9 November: 8 pm

An odissi dance recital by Sanjukta Panigrahi, with vocal accompaniment by Ragnunath Panigrahi and others.

At Kala Mandir (Shakespeare Sarani; 449086).

9 November: 6.30 pm

Sanchari presents Shakespeare's *Romeo and Juliet*.

At Mahajati Sadan (Chittaranjan Avenue; 346665).

10 November: 7 pm

Proscenium presents Agatha Christie's *The Unexpected Guest*, directed by Ravi Bhatnagar. The cast includes Adhiraj Sen, Geetanjali Chugani, Swapna Nanda, Ranjit Kaul, Sharmini Bhatnagar, Deane Mistry, V.C. Gupta and Deepak Bajaj.

At Gyan Manch (Pretoria Street; 433516).

10 November: 6.30 pm

Anarya presents George Kaizer's *Gas-1* (in Bengali). Direction: Madhusree Dutta.

At Max Mueller Bhawan (Ballygunge Circular Road; 479404).

train for the first time with the innocence and wonder of a newborn. In *Dekhechi rup sagare* his voice develops character and Utpal is able to shed completely the influence of his father's style, and emerges as a voice to remember for future listening.

All the lyrics and tunes in this album are traditional except in three songs—*Ki ajab karigar*, *Bondhur mukher katha* (both lyrics by Amitabha Chowdhury) and *Jai na jai na* (lyric by Nirmalendu Chowdhury) which are set to tunes by the late exponent

Lecture Demonstration by Manjusree Chaki Sarkar.

11 November

6.34: Feature film In English. 9.45: National programme of Music: Emami Shankar Shastri.

10.30: Capsule of Third Cricket Test match highlights.

12 November

6.00. Feature film In Bengali: Padipishur Barm' Baksha. Cast: Chayya Devi, Chinmoy Roy, Rabi Ghosh, Nirmal Kumar, Johar Roy, Padma Devi and others

7.40: Saptahiki

9.45: *Baten Filmon Ki*: A film appreciation programme.

DHAKA

6 November

9.00: Film: *Hart To Hart*.

Second Channel

7.05: Film *Richard Diamond*.

7 November

6.30: Cartoon: *Woody Woodpecker*

7.30: Rabindrasangeet Sanjida Khatun & Ajit Roy

9.00: Chhaya Chhondo. Film songs

10.25: Film *Dynasty*.

8 November

7.00: Film *Different Strokes*.

9.00: Drama series *Sokal Sondhya*.

10.25: Film: *Traper John MD*.

Second Channel

6.40 Film. *The Dick Powel Theater*.

9 November

6.30: Cartoon *Battle Of The Planets*

9.00. Film *The Man From Atlantis/The Fall Guy*.

10.25 Jalsa Music based on *Ragas*.

10 November

9.00. Monihar

10.25: Movie of the Week *Notorious*. Cast: Cary Grant, Ingrid Bergman, Claude Rains and Louis Calhern

Direction: Alfred Hitchcock.

11 November

6.30: Cartoon: *The Littlest Hobo*

7.30: Surobitan: Modern song.

8.35: Drama of the Week. *Gang Chiler Gaan*.

10.25: Film: *Charlie's Angels/Knight Rider*.

12 November

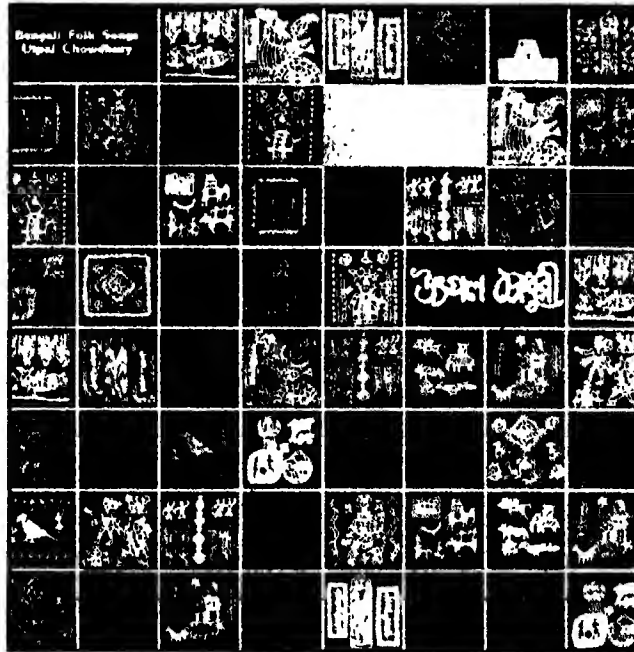
Morning Session

9.25: Cartoon: *Hans Christian Andersen*.

11.10: Film: *Ster Trek*.

NOTE: The timings given here are Dhaka timings. IST will be 30 minutes less in each case.

Note: 1) 'Agar Tum Na Hote' shown as a new release on page 20 has been held over. 2) The revised arrival timings of South Eastern Railway were not known till the time of going to press.



RECORDS

Bengali Folk Songs (Stereo 2393 927): It is a well accepted fact that earthy human feelings can best be expressed through songs and more so through intensely passionate folk songs.

And Utpal Chowdhury in his latest album released by Music India has proved it once again. A comparative newcomer in the field of commercial rendering of folk songs, Utpal has music in his blood. In the very first song of this album *Ore ore sundaria naer majhi* he captivates the listener with the freshness of his voice and an irrepressible vivacity for which his father, the late Nirmalendu Chowdhury, was adored by music lovers.

The 10 songs of this album take one through different moods. In *Ki ajab karigar* Utpal, with his unique tonal variations, draws a picture of the dazed villager looking at a

TV

CALCUTTA

6 November

6.15: *Feature film In Hindi.*

7 November

8.00 Sports roundup.

9.15: *Chitramala*: Film songs in different languages.

9.45: *Dadi Maan*: Senal play by Chiranjit.

8 November

7.55: Play in Bengali: *Trishul* (Part Vi)

9.45: National programme of Dance: Folk dances of Andhra Pradesh.

9 November

6.30: English film serial: *Old Fox*.

8.10: Darshaker Darbare.

8.30: *Chitrahah*.

9.15: Serial: *Some Mothers Do 'Ave Em'*.

10 November

8.15: *Dances with Tagore songs*: Its various aspects—

TRAVEL

PLANES

Bombay-Calcutta-Bangkok-Hong Kong-Tokyo: Calcutta arrival AI316 (2) at 2110; Calcutta departure AI316 (2) at 2205.

Tokyo-Hong Kong-Bangkok-Calcutta-Bombay: Calcutta arrival AI307 (3) at 2345. Calcutta departure AI307 (4) at 0040.

London-Frankfurt-Rome-Bombay-Calcutta: Calcutta arrival AI132 (1) at 1915

Calcutta-Bombay-Dubai-London-New York: Calcutta departure AI103 (1) at 2355

Calcutta-Bangkok: Calcutta departures TG314 (1, 3, 6) at

1345; Calcutta arrivals TG313 (1, 3, 6) at 1225.

Calcutta-Karachi-Copenhagen: Calcutta departures SK976 (4, 7) at 0820; Calcutta arrivals SK975 (4, 7) at 0705

Calcutta-London: Calcutta departure BA144 (2) at 2115; Calcutta arrival BA145 (2) at 1315

Calcutta-Delhi: Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 401 (daily) at 1125, IC 264 (daily) at 2205.

Calcutta-Bombay: Departures, IC 176 (daily) at 0545, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 1125, IC 274 (daily) at 1850.

Calcutta-Madras: Departures, IC 265 (daily) at 1700,

Calcutta arrivals, IC 266 (daily) at 2150.

Calcutta-Port Blair: Departure IC285 (2, 5) at 0600, Calcutta arrival IC286 (2, 5) at 1040.

Calcutta-Gauhati-Tezpur-Jorhat-Lilabari-Dibrugarh: Departure IC211 (daily) at 0530; Arrival IC212 (daily) at 1600.

Calcutta-Imphal: Departure IC255 (daily) at 0945; Arrival IC256 (daily) at 1540.

Calcutta-Bagdogra: Departure IC221 (daily) at 1120; Arrival IC222 (daily) at 1340.

Calcutta-Gauhati: Departures IC249 (1, 3, 5, 7) at 0600, IC229 (daily) at 1300; Arrivals IC250 (1, 3, 5, 7) at 1445, IC230 (daily) at 1605.

Calcutta-Agartala: Departures

IC237 (2, 4, 6, 7) at 0545, IC243 (daily) at 0650; Arrivals IC238 (2, 4, 6, 7) at 1100 and IC244 (daily) at 0900

Calcutta-Jorhat-Dibrugarh: Departures IC213 (1, 3, 6, 7) at 0600; Arrivals IC214 (1, 3, 6, 7) at 1015.

Calcutta-Silchar-Imphal: Departure IC255 (daily) at 0945; Arrival IC256 (daily) at 1540

Calcutta-Ranchi-Patna-Lucknow-Delhi: Departure, IC 410 (daily) at 0700; Calcutta arrival, IC 409 (daily) at 1045.

Calcutta-Kathmandu: Departures, IC 247 (1, 3, 4, 5, 7) at 1330, Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250.

Calcutta-Dacca: Departure, IC 223 (daily) at 1420. Calcutta arrival, IC 224 (daily) at 1620.

TRAINS

Departure		EASTERN RAILWAY (HOWRAH) MAIL	Arrival	
Up	Time		Time	Dn.
1	19-20	Delhi Kalka Mail	8-15	2
5	20-00	Amritsar Mail	7-55	6
3	20-40	Bombay Mail via Allahabad	12-50	4
EXPRESS				
81	9-45	Air-Cond. Express Tri-Wkly via Gaya Dep.—Tues & Wed up to New Delhi Dep.—Sat. up to Amritsar Arri.—Tues., Wed. & Saturday	17-10	82
103	9-45	Air-Cond. Express Bi-Wkly via Patna Dep.—Thurs. up to New Delhi Dep.—Sun up to Amritsar Arri.—Mon., & Friday	17-10	104
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week Dep.—Mon., Thurs., Fri & Sunday Arri.—Tues., Wed, Sat. & Sunday	11-05	102
173	5-45	Himagiri (Jammu-Tawi) Exp. Tri-Wkly Dep.—Wed., Sat. & Sunday Arri.—Mon., Tues. & Friday	23-35	174
67	10-55	Bombay Janata Express Tri-Wkly Dep.—Mon., Wed. & Friday Arri.—Tues., Thurs. & Sunday	21-15	68
61	22-55	Dehradun Janata Express Wkly Dep.—Sunday Arri.—Sunday	8-15	62
9	21-35	Doon Express via Grand Chord	6-55	10
7	10-10	Toofan Express via Main Line	18-15	8
49	14-20	Amritsar Express	15-45	50
11	21-00	Delhi Express via Main Line	6-05	12
39	21-10	Delhi Janata Express via Main Line	5-20	40
19	22-00	Gorakhpur Express	10-50	20
21	16-05	Mithila Express	6-45	22
57	6-10	Kanchenjunga Express Tri-Wkly	19-30	58

Departure			Arrival	
Up	Time		Time	Dn
Dep.—Tues, Thurs & Saturday Arri.—Wed., Fri. & Sunday				
59	18-55	Kamrup Express	6-30	60
165	12-30	New Bongaigaon Janata Express	13-35	166
307	6-10	Black Diamond Express	21-25	308
309	17-15	Coalfald Express	10-30	310
305	18-20	Asansol Express	8-45	308

SEALDAH (MAIL & EXPRESS)

43	19-15	Darjeeling Mail	8-45	44
53	22-00	Gaur Express	5-00	54
51	11-45	Jammu Tawi Express	15-40	52
13	20-45	Upper India Express via SBG Loop	11-55	14
303	18-20	Bhaglrathi (Lalgola) Express	10-20	304

SOUTH-EASTERN RAILWAY (HOWRAH) MAIL

3	20-00	Madras Mail	6-10	4
2	20-15	Bombay Mail via Nagpur	7-20	1
EXPRESS				
60	14-15	Gitanjali (Bombay) Express 5 days a week Dep.— Mon, Tues, Wed, Fri. & Saturday Arri.— Mon., Tues., Thurs., Fri. & Saturday	13-40	59
134	20-50	Ahmedabad Express 4 days a week Dep.—Tues., Thurs., Fri & Sunday Arri.—Tues, Wed, Fri & Sunday	4-00	133
30	12-45	Bombay Express via Nagpur	14-30	29
141	16-25	Coromandal (Madras) Express	11-00	142
37	23-10	Madras Janata Express	4-10	38
13	17-30	Tata Steel Express	10-18	14
11	6-20	Ispat Express	21-50	12
5	22-10	Jharsuguda Express	5-00	6
15	21-25	Ranchi Hatia Express	6-40	16
7	22-35	Puri Express	5-30	8
9	18-45	Puri (Jagannath) Express	8-25	10
45	10-50	East Coast (Hyderabad) Express	16-45	46



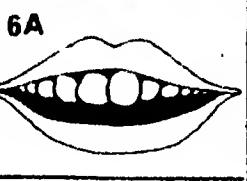
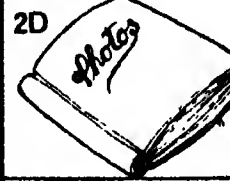
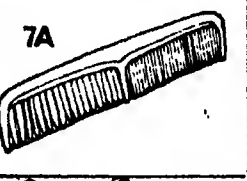



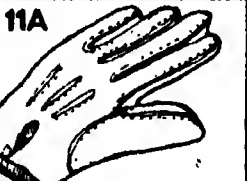
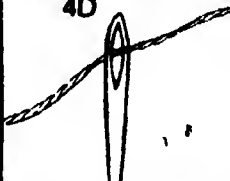
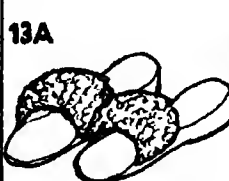
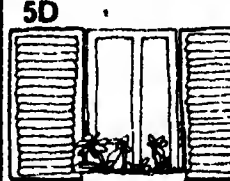


WONDERLAND

Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6 Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

• **Stamps:** I wish to exchange Indian and foreign stamps, magazines, books (fiction and non-fiction) for books, stamps or other articles. Contact Debasish Datta.

• **Textbook:** I have a textbook on cost accounting by B.K. Bhar and want to exchange it for a book on statistics by Sancheti and Kapoor or S.P. Gupta. Write to M.K. Jhunjhunwala.

		PICTUREWORD										1D	
		1	F	2		3	H	4	S				
						6					5		
		7						8	9	A	T		
						10							
		11		12									
													
		13	L	P									

SOLUTIONS
 Across: 1 Branches 6
 Teeth 7 Comb 8 Meat
 11 Glove 13 Slippers
 Down: 1 Birdcage 2
 Album 3 Cats 4 Eye 5
 Shutters 9 Eagle 10
 Jeep 12 Owl



JUST-A-MINUTE

ONCE UPON A TIME

By Shamlu Dudeja

Can you match the names of the books to their opening and closing lines?

1 NOBLE HOUSE

2 PAPILLON

3. THE MONEYCHANGERS

4 THE DEEP

5. THE OTHER SIDE OF MIDNIGHT

6. THE EXORCIST

a. It was ten o'clock in the morning when the captain noticed that the wind had begun to die.

b. The police officer was leaning against one corner of the information counter watching the tall Eurasian without watching him.

c. Every large city has a distinctive image, a personality that gives it its own special cachet Chicago.

d. The blow was such a stunner that it was thirteen years before I could get back on to my feet again.

e. Like the brief doomed flare of exploding suns that registers dimly on blind men's eyes, the beginning of the horror passed almost unnoticed...

f. Long afterwards, many would remember those two days in the first week of October with vividness and anguish.

A. May be one day I'll tell them, together with many other remarkable stories that I didn't have room for here.

B. In forgetting, they were trying to remember.

C. "Christ, It is good to be alive," he said.

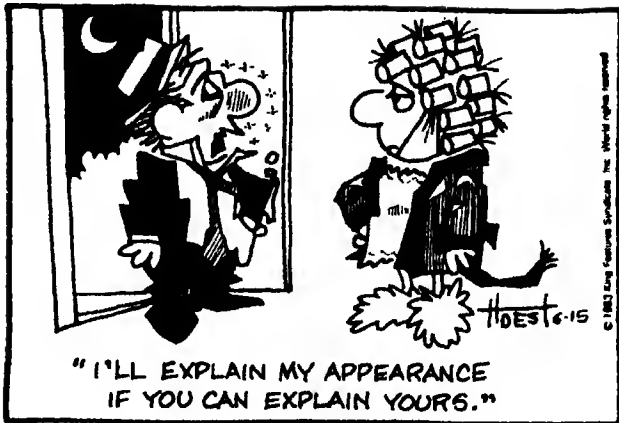
D. As he took her in his arms, he told her, "Sometimes bankers and lawyers talk too much."

E. Leaning against each other, they walked towards the base of the cliff, where a crowd was already beginning to gather

F. ...to where his limousine was waiting to drive him back to Athens.

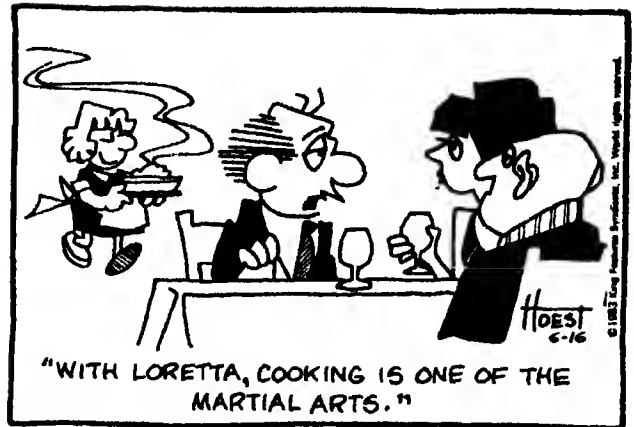
Comics

THE LOCKHORNS



"I'LL EXPLAIN MY APPEARANCE IF YOU CAN EXPLAIN YOURS."

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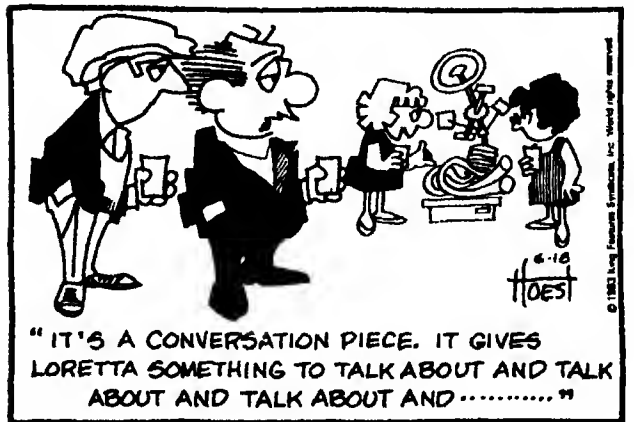
"WITH LORETTA, COOKING IS ONE OF THE MARTIAL ARTS."

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"I'VE COME HERE FOR PEACE, SOLITUDE AND TRANQUILITY, ARTHUR. THAT MEANS I WON'T BE ACCEPTING ANY CALLS FROM MY WIFE."

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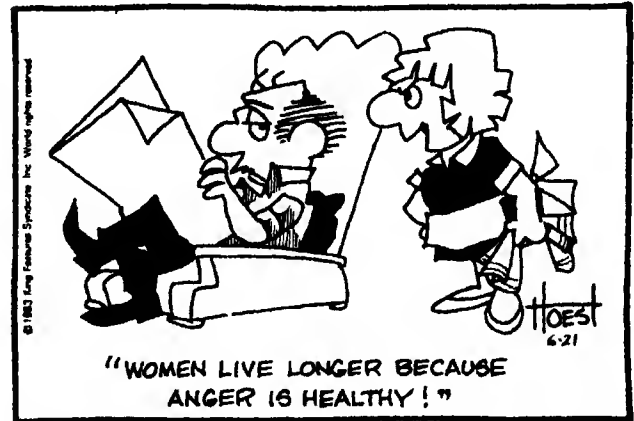
"IT'S A CONVERSATION PIECE. IT GIVES LORETTA SOMETHING TO TALK ABOUT AND TALK ABOUT AND TALK ABOUT AND....."

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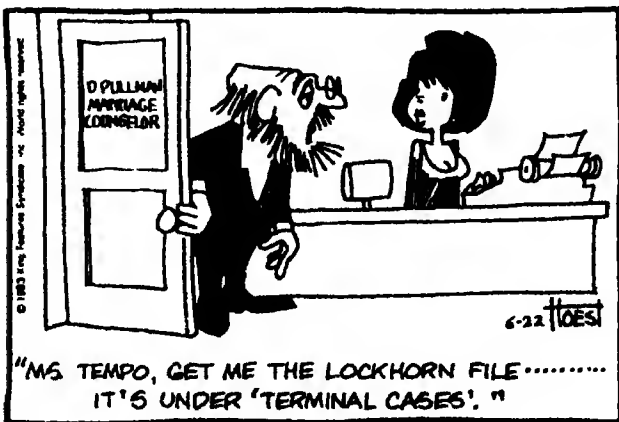
"I'D FEEL MORE AT HOME IF YOU'D NAG ME."

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"WOMEN LIVE LONGER BECAUSE ANGER IS HEALTHY!"

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"MS. TEMPO, GET ME THE LOCKHORN FILE..... IT'S UNDER 'TERMINAL CASES'."

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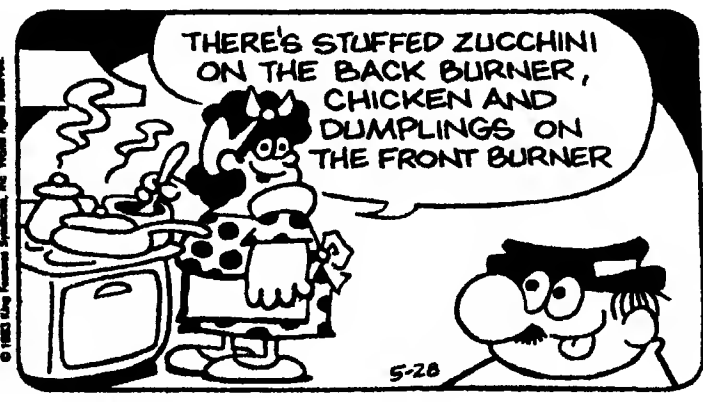
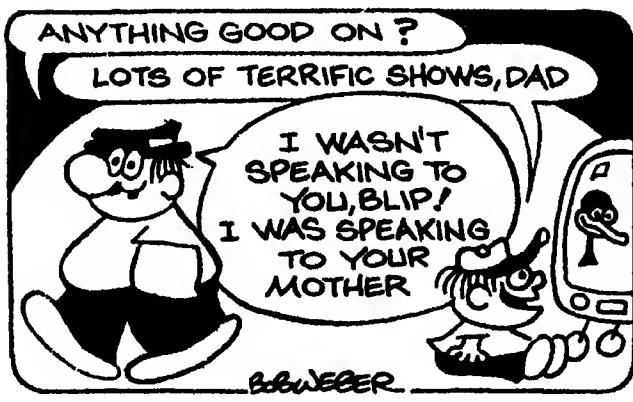
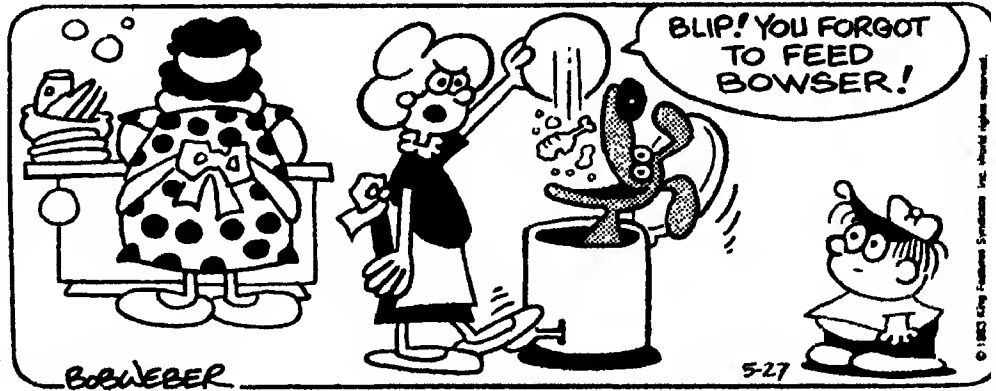
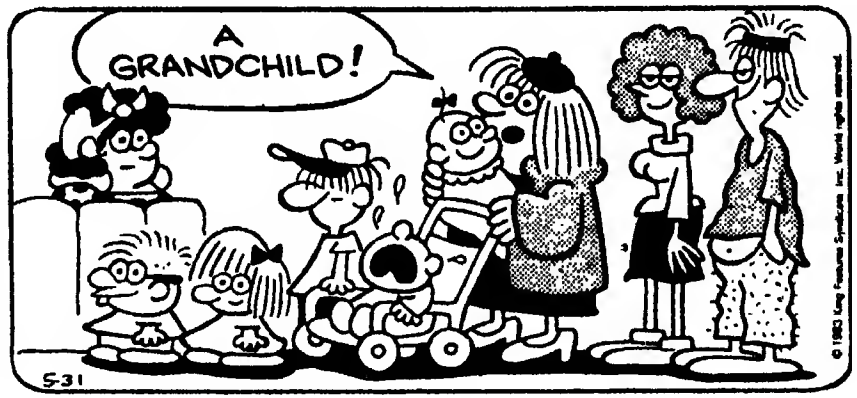
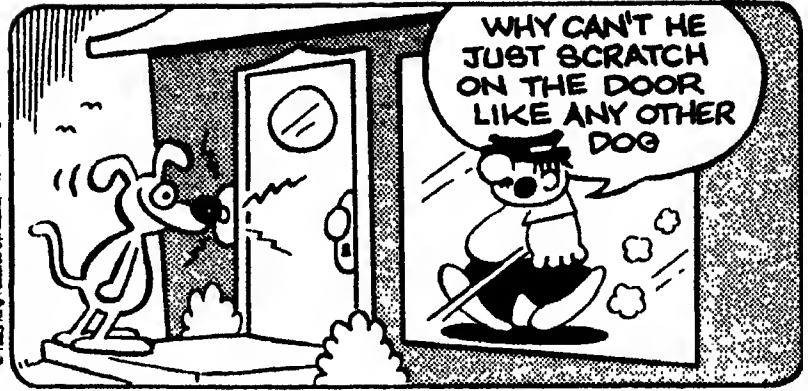
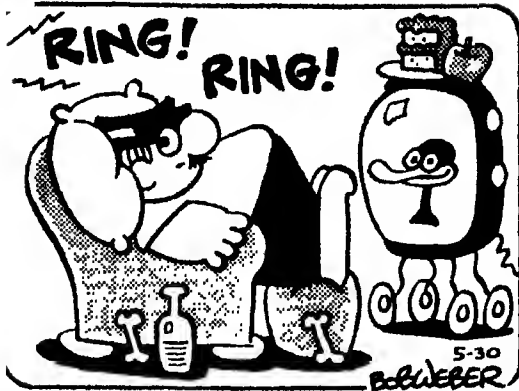


"SHE'S LOST HER WILL TO GOSSIP."

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MOOSE MILLER

By Bob Weber



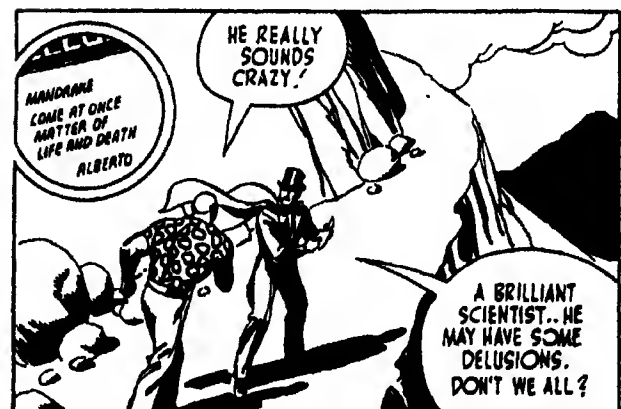
JULIET JONES

By Stan Drake



MANDRAKE

By Lee Falk



ARCHIE



CALCUTTA / Ashoke Chakrabarty





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Name (in block capitals) Surname _____

First name _____

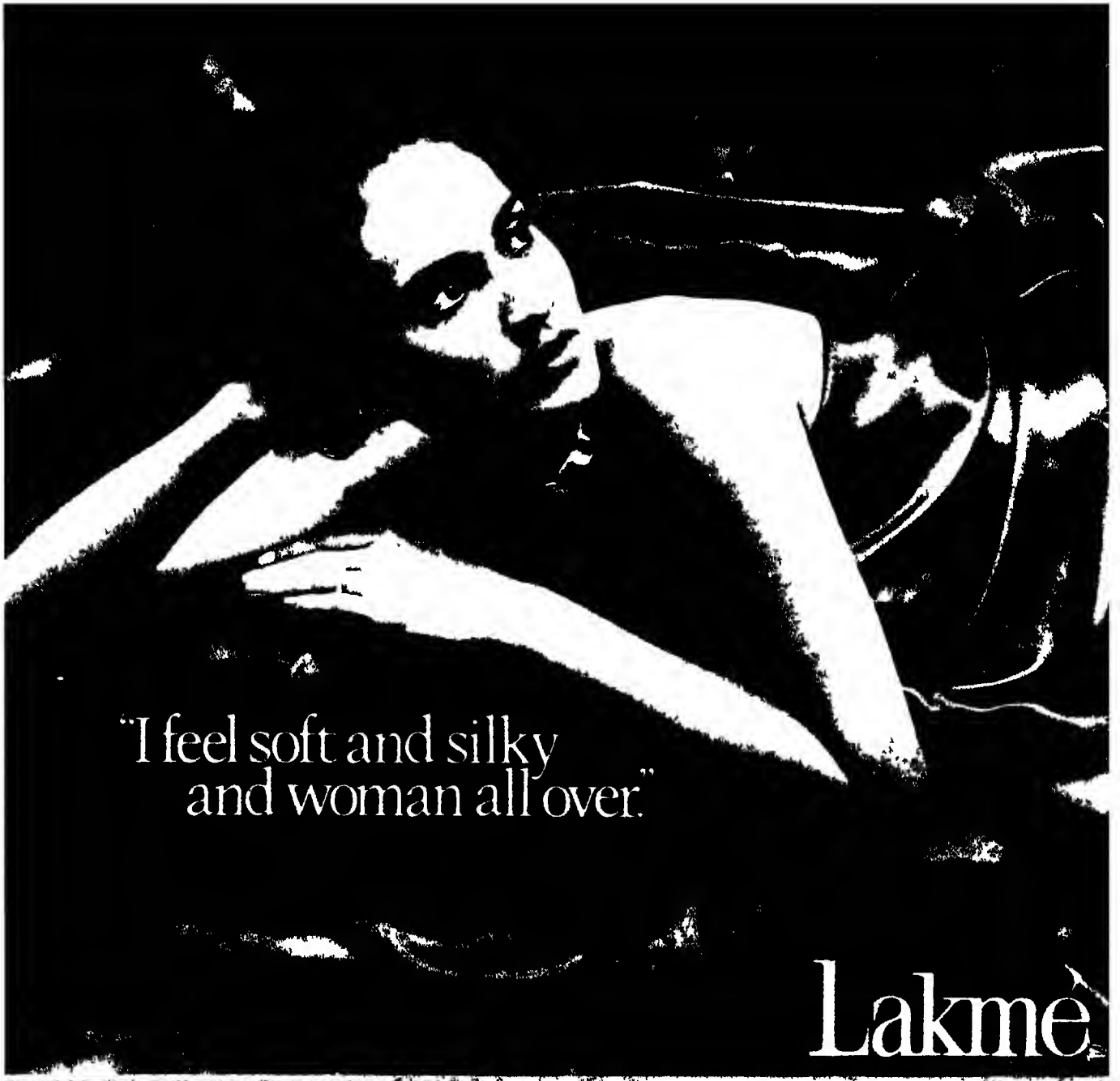
Date of Birth _____

Address _____

Name of school you attend _____

Class _____

Hobbies/interests _____





"I feel soft and silky
and woman all over."

Lakmé

Lakmé

For soft and silky arms.
Soft and silky underarms.
Soft and silky legs.
Soft and silky anything.

Soft & Silky



Lakmé

Post Mortem

Not Surprising

Mr Anil Nayer in his letter (Oct 30) has mentioned that he is surprised to find Gopal Bose's name missing from my article, 'Test Cricketers from Bengal.' He need not be.

The theme was restricted to the official Test cricketers from Bengal. In the article Shute Banerjee's name is the sole exception because he was the first Bengali to play for India, though in an unofficial Test match.

Further, through this column I wish to thank Mr D.K. Dutta (Oct 16) for his well researched observations whereby he has corrected my mistakes. Raju Mukherji, Calcutta

'Guldasta'

This is in reference to your review of our album *Guldasta* by Ustad Amjad Ali Khan (Oct 2) and the comments on the English sub-titles on the sleeve. The whole concept of providing English sub-titles for each of the tracks was a well thought-out decision, evolved by the maestro and his creative team.

Although each Raga has a definite, recognisable character, different moods can be evoked within its framework. Not all listeners readily recognise this. Captions were used to share, particularly with the uninitiated listener, moods that the artiste felt at the moment of composition, moods that he has dwelt upon within each piece. This attitude in no way implies that the serious music lover is unfamiliar with the Raga—it is rather an attempt to enrich the listening experience, to enhance the understanding of the essence of each piece, and certainly not to mislead the listener into thinking he is about to be exposed to pop.

Far from having the casual carnal connotations of pop, the mood in this album is mystic, as the artiste recalls nuances of his relationship with God. Indeed to even make such an assertion, is an insult to the genius of Ustad Amjad Ali Khan, whose classical purity cannot be questioned, and whose young spirit of experimentation has opened his music to new audiences.

Regarding the interpretation of *Guldasta* as a bouquet of flowers, as opposed to the bouquet of Ragas, surely the privilege of choosing a title is the prerogative of the artiste, an extension of his creativity.

The sales of the album show that the listeners do not share your opinion—that the album is obviously not to "throw away." HMV has put this double album in the Popular category in order to price it more economically—Popular really denotes popular price.

P.K. Banerjee,
Vice President (A&R),
The Gramophone Co of India Ltd,
Calcutta

'Paroma'

The problem that K. Purkayastha referred to in his letter (Oct 30) has been present in our society for a long time and Aparna Sen is merely making us aware of it in *Paroma*.

Also, the scenes in *Paroma* cannot be said to be destructive of our tradition because ideas should change with time. Lastly, the human values depicted in the film should be given more importance than anything else.

Prasenjeet Saha,
Calcutta

The plight of Kanchan Purkayastha (Oct 30) appears similar to that of a caged bird who hates anyone singing of the ecstasies of flying in the boundless sky. I suggest that he read a small book by Richard Bach called *Jonathan*

Livingstone Seagull.
Ramesh Meghani,
Calcutta

Then and Now

The article on Calcutta's youth (Oct 30) made interesting reading. The youth of '43 had a goal in front of them, something to be achieved and hence there was food for thought and action. And so they fought, raved and laughed. During the 70s they tried to do something, to bring about a change but that too fizzled out due to "God exactly knows what."

But the prospects in front of today's young generation are bleak. Everyone does not possess the intellect to pursue higher education, and those who have, say it is a waste—judging by the unemployment statistics. They do possess the zest and wish of the youths of '43 but they are lost in this labyrinth of tangled dreams and promises.

Ruby Lalla,
Calcutta

Teasing

Aniruddha Mookerjee's article on the deaths of zoo animals (Oct 30) served as an eyeopener. However, the article makes no mention of the teasing of animals by ruffians who take pride in showing 'courage' before caged animals. Can't something be done about this?

Mahalakshmi,
Calcutta

Careless, Too

My Markings item, 'Need for Examination' (Sept 25) was not a case of "careless reading" as alleged in the letter by Sundar Kumar (Post Mortem, Oct 23).

Brighter Grammar Book 1, 1982 edition, contains the sentence, "Singapore is a big city in Malaysia" on page 21.

It seems that your correspondent is himself guilty of the very thing that he is accusing others of. Shobh Nath Choubey,
Calcutta

Contents

The Telegraph

13 NOV 1983

4

Annadasankar and Lila Ray have led a full life together in the realm of literature. This couple of letters is featured in *Limelight* this week.

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Debabrata Biswas was a renowned Rabindra-sangeet singer and Utpalendu Chakraborty has paid tributes to him through a documentary: *Cinema*.

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An exclusive phototeature on Bangkok, the city of temples, in colour and black-and-white, by our photographer who has recently returned from there: *Rainbow*.

Cover:
Tapan Das

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LIMELIGHT / Annadasankar and Lila Ray

A COUPLE OF LETTERS

They have led a full life together in the realm of literature

LITERARY couples have been many in Bengal, but with only a few has literature been such an all-absorbing, life-long preoccupation as with the Rays—Annadasankar and Lila. So much so, that in order to devote full-time to literature, Annadasankar sought release from his duties as a civil servant, when he still had 12 years' tenure to complete, and Lila Ray, the understanding wife that she is, typed out her husband's letter of resignation nonchalantly. "Rarely does one have a wife like that," observed Annadasankar in an article reminiscing the incident.

Annadasankar is the recipient of this year's Ananda Award (given each year for excellence in prose and poetry), and Lila Ray was facilitated by the Forum of Indian Literature, an independent body, last July, "for her manifold contributions to Indian literature and culture." The awards and honours, however, are nothing new in their lives, as these have been heaped upon them in profusion from various quarters.

The awards won by Annadasankar include the *Deshikottama* from Visva Bharati, the Sahitya Akademi prize, the *Mouchak* prize for children's literature, while Lila Ray has held several honours and posts, such as, Delegateship to Round Table Conference, held by International PEN in Rome, Judge for Award of International Prize for Poetry in Brussels, Member of All India PEN and Member of its executive committee—to name a few. But more important than honours and awards are their actual contributions to literature.

In the case of Annadasankar this is manifested in his 107 published works, containing novels, poems, short stories, essays and rhymes, while with Lila Ray this is represented in her 46 published volumes—mainly works of translation. Her range is quite fantastic. A polyglot, she has translated from Bengali to English, English to Bengali, Oriya to English, Oriya to Bengali, Hindi and Marathi to English.

The subjects treated range from Bengali short stories to the Fundamental Rights section of the Indian Constitution, and Vinoba's teachings to Linguistics. Her original works consist of poems, essays, and even a self-taught English primer for Beuggalls. Her output, thus, is quite versatile.

Idealistic streak in both: A strong idealistic streak is discernible in the characters of both Annadasankar and Lila Ray, and as one talks to this remarkable couple, one realises that between them there has been "a marriage of true minds." Annadasankar, as he records in his autobiographical piece *Binu*, had



'I have been attracted to girls from an early age'

wanted to put his life in "the services of the country," and decided to be a journalist for this purpose.

He was a mere boy of 15 at that time, and was not aware of the mundane duties of a newspaper man, which involved among other things, correcting proofs, a knowledge of shorthand and typing—ability to write inflammatory editorials was not enough. The thought of such drudgery had put him off from becoming a journalist, and as if on the rebound, he became a Civilian, standing first in the ICS examination.

This came to him as a matter of course. In all his university examinations he came first, and while in England, instead of trying to be a pucca schib, as was the wont of most in those days, he wrote a travelogue in Bengali (Pathe Prabase), which to my mind is still the best of its genre in Bengali literature. And though he had worked within the 'steel frame' of the ICS for 21 years, he had always been a bit of an 'outsider,' respected, but not considered a 'blood-brother' in the clan.

This suited him perfectly, and over 12 years, along with his civilian duties, he kept himself busy writing his 6-volume epic novel Satyaasatya (The Truth and the Untruth)—his magnum opus. No wonder that such a man was destined to become the husband of Alice Virginia Orndorff, a young student from Texas, who being inspired by Romain Rolland's *Soul Enchanted*, had come to visit India, the land of Gandhi and Tagore.

Annadasankar who, through his life, has regarded Tagore and Gandhi with deep veneration, was the ideal man to be her husband. They were married in 1930, and she assumed the Indian name of Lila. Their three sons and two daughters—one of the sons, Punya Sloka Ray, a renowned linguist—represent the best of the Indian and the Western culture in them.

Annadasankar (79) and Lila Ray (73) spend most of their time writing either in Calcutta or in Santiniketan. Each time I have been to their place, I have found them busy in their respective studies. But they are not dwellers of an ivory tower. On the contrary, they are extremely sociable and deeply attached to their family and friends.

SOPHISTICATED humour and wit, which have been the chief ingredients in Annadasankar's

writings, are evident in his conversation also. When I asked him about his ideas on love, marriage, and what he considered the most essential attributes for a love to be realised in human life, he replied, tongue-in-cheek: "I have been attracted to girls from an early age, and there have been quite a few 'disappointments.' At the age of 15, I was desperately in love with a girl of 12, who was married off to a man three times her age, and having a wife by a previous marriage already. I thought she would die of a broken heart, but in reality nothing so dramatic happened. In fact, later, when I met her, she was happy and quite fond of her husband, too."

Looking back, he feels, he cannot blame her—after all, how could she



Their eldest son, Punya Sloka Ray

possibly marry him, a mere nobody at that time. But later, "when I have been established, there have been many overtures from accomplished young ladies." Does that indicate that girls in his days married for security, rather than love, very much as 'sensible heroines' of Jane Austen novels? I asked. "It happens today also," observed Annadasankar, "and, frankly speaking, what else can they do?"

"In spite of education and all that, parental and other pressures are there, and very few of our girls are courageous and determined enough to withstand these," he added. With regard to love, he feels, "it is futile to theorise on it. There is no explaining the working of a human heart. No one can say what makes one fall in love."

Cultivating love: For the love to sustain, does it have to be cultivated? I queried, and Annadasankar replied, "It has to be cultivated, if you want to make it permanent."

The 'cultivation' implies its "constant nurturing and nursing." "When it is not done, it lands you in that proverbial American situation in which love's duration is held to be three years—the first year is the year of intense love, the second year is the one when staleness sets in, and the third year is the year of dissolution."

One familiar with Annadasankar's writings is aware of his great admiration for Tagore, Gandhi, Rolland, and Tolstoy. What was the common trait among these savants that had attracted him? "Their idealism. They were all humanists," he replied.

He added, "What had drawn me towards Tagore was his command over the language and the mystic tone that pervades his writings, though a great number of people would not relish this mysticism today. I did not accept Tagore totally in the initial stages, but later I came to understand him more and more.

"Rolland's romanticism I found appealing, but it was Tolstoy who really influenced me in my efforts to be a writer. I read his *Twenty-two Tales* when I was 16, and I translated one of these tales (*Three Questions*) into Bengali. A link with Tolstoy was formed since then. I did not think much of his views on art or society, but his novels and Russian novels in general, exerted a deep influence on me. If I ever write a novel, I thought at that time, these are to serve as my models. I, of course, had no idea at that time, to what extent or if at all, it was possible to write such novels in Bengali."

DRAMATISTS concerned with important social questions, like Ibsen and Shaw, had made a tremendous impact on Annadasankar, especially the former, with his ideas of female emancipation. Annadasankar had always been an ardent feminist and championed the cause of women. A teacher in his college, who in present-day parlance can be described as an MCP (i.e. Male Chauvinistic Pig), wrote a satirical poem in the college magazine. He titled the poem *An Anti-Feminist Cry* which was actually a diatribe against the feminist cause. Annadasankar re-

plied with his *A Feminist Counter-Cry*, the only English poem he has ever written, "Think of my audacity," remarked Annadasankar, chuckling over the incident.

"I, a mere first year student, taking up cudgels against my teacher! But I started writing in earnest from that time, and whatever I wrote had always been accepted by the editors." Annadasankar's strong sympathy for feminist causes prompted me to ask Mrs Ray about her views on the Women's Lib movement. Does it have any relevance for women in India?

Indian women: "Of course, it has," was her answer. "In India women did not have to fight for their rights. They have got it almost without asking, hence, are not aware of their real implications." But a movement for women's rights is after all a movement for human rights, and 'has to be carried on by both men and women, participating in it jointly."

How did he come to write novels? I asked. Replied Annadasankar "I had already developed a form and introduced a new style in my travelogue *Pathe Prabase*. The editor of the journal (*Bichitra*) where it had

been serialised, requested me for a novel. I was a bit diffident to embark on this venture as I had not written a novel yet. But the editor assured me that I would be able to write a novel, since "the confectioner who can make *rosogolla* can make *sondesh* also."

"Actually I had been toying with an idea or a theme in my mind for a long time and wanted to expand it in the form of a novel. The theme was the eternal conflict between the truth and the untruth. I conceived three characters—two men and a woman—around whom this play of the truth and the untruth was being acted out.

"Later I realised that a novel could not continue simply on this basis for a long time. Hence, new situations developed, more characters appeared, and when I completed this novel of six volumes in 12 years, I felt a kind of sadness in my heart at the thought that the time had come to say goodbye to Sudhi, Badal and Ujjaini, the three protagonists, who over these years became an inseparable part of me."

THIS epic novel apart, Annadasankar has written 20 novels and 10 volumes of short stor-

ies, along with 38 volumes of belles-lettres and essays. At present he is engaged in writing another epic novel *Krantidarshi* (*The Watcher of Transition*) to be completed in four volumes. The first volume is already out and the second one is ready to go to press. *Krantidarshi* surveys the history of this century from an Indian perspective.

Its protagonist has seen the two world wars, struggle for independence, the famine of Bengal in the 40s, the Hindu-Muslim riots culminating in the partition of India, and India's gaining of independence.

"I have scattered myself among various characters in this novel and have tried to look at this history from different angles. It is a record of my personal impressions on certain very important events of this country, which I feel impelled to preserve for posterity."

Annadasankar, who was once an ardent writer of poems, has now turned more and more to the sumptuousness of prose. His abjuring of serious, romantic poetry, he attributes to the 'casualty of service,' as he puts it. "The Civil Service, like a sugarcane crushing machine takes the sap out of you after which it is not possible to write romantic poems."

But he has not given up verse altogether. Instead of romantic poetry, he has moved into the sphere of limericks, clerihews, and doggerel. He is a master of light verse, and light is not necessarily slight. Annadasankar has effected that marriage between poetry and wit which is at once so happy and rare; he has the secret of turning topical comments to an art, and his fun ranges from the 'Peoples' War' to mosquito bites, a child's breaking of a hair-oil bottle to the partition of India.

Annadasankar and Lila Ray have led a full life. Age has not dampened their spirit. Where do they place their belief now—in God, Religion or Man? "In all the three," replied Annadasankar. "They are not watertight compartments—they all represent truth."

Lila Ray's conviction was: "Without God there can't be any religion, and without religion there can't be any God. Man needs God as much as God needs man." One's belief has to be an all-embracing one—as is theirs.

Ashoke Sen

Photograph: Tanam Das

Annadasankar and Lila Ray in the 1930s



QUIZ / Neil O'Brien




K. Jadumani Singh, Manipur and T.P. Chatterjee, Calcutta 7, are curious to know about Unidentified Flying Objects (UFOs). 'Flying saucers' and other mysterious metallic,

usually disc-shaped, 'machines' sighted in the sky are reported to perform incredible manoeuvres at great speeds and are considered by some people to be vehicles of extraterrestrial origin. Modern sightings date from June 1947, when the pilot of a private plane, Kenneth Arnold, helping in the search for a missing aircraft that had crashed in the Cascade Mountains, reported seeing nine bright flying objects, disc-shaped and metallic in appearance, that seemed to be travelling at twice the speed of sound. Since then, literally thousands of 'saucer sightings' have been collated from many parts of the world; many unsolicited sightings have shown that 'something' has taken a certain course across half the world, and has been observed by dozens of varied disinterested witnesses.

Most researchers who have explored the subject of UFOs have been amazed at the quantity and quality of the evidence, much of

which has never been public; and there is no doubt that, in spite of the 'official' view of the scientific world that UFOs do not exist, valid reports of sightings continue and that there is a proportion which it is very difficult to discount. The Condon Report in the United States, and the government action there in closing the Project Blue Book files, should have ended speculation about UFOs, but careful examination reveals that less than a hundred cases



CBS

11th Question: What in the U.S.A. is referred to as 'Oral Rearmament'? (Ananya Chatterjee, Calcutta)

Ans: False Teeth.

were considered, the selection of them being hardly random and many of the scientists concerned having definite preconceptions.

Small wonder, then, that book after book has appeared—one by Prof. J. Allen Hynek, the official astronomical consultant to the US Air Force's Project Blue Book throughout its existence. Some are undoubtedly far-fetched, for, like the occult, psychic phenomena and the supernatural, the subject tends

to attract the 'lunatic fringe'; but sane and sensible people have also looked into the subject of UFOs, and not only has a lot of interesting material been discovered among the mass of reported sightings; some have also discovered historical evidence for 'flying saucers' hundreds—some say thousands—of years ago.

Perhaps the words of Arthur C. Clarke sum it up best: "If you've never seen a UFO you're not very observant. And if you've seen as many as I have, you won't believe in them!"

The question 'Who is a barefoot doctor?' comes from Binoy Sen, Dhanbad 1.

The popular name given to a worker trained as a medical auxiliary and sent to rural areas to perform services, such as assisting at childbirth, dispensing medication and administration, it is a translation of the Chinese *Chijiao Yishang*, the official translation of which is 'primary health worker'. The term referred originally to Chinese medical auxiliaries and derives from the fact that many of them were peasants trained during the slack farming season under an expanded rural health programme; peasants trained for other services were referred to as 'barefoot specialists'.

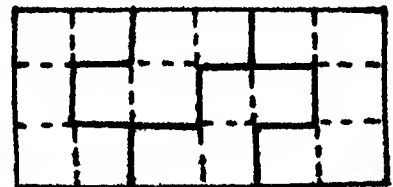
QUESTIONS

1. Which is the world's oldest national anthem? (Siddhartha Mazumdar, Calcutta 15)
2. For an ENT specialist, what is D.L.O.? (Trinayan Ghosh, Calcutta 84)
3. Which is the oldest hockey tournament in India? (Rajeev Bajoria, Calcutta 6)
4. Who was Hitler's valet? (Nirmalendu Roy, Calcutta 4)
5. Who said, 'The Child is the father of the Man'? (R. S. Jaiswal, Calcutta 6)
6. Who is a blue bottle? (P. B. Krishna, Calcutta 9)
7. What is the horsepower produced by an average horse performing average work? (Abhijit Dutta, IIT, Kanpur)
8. What is the colour of the black box in an aircraft? (Lalit Choraria, Gauhati)
9. What is a solidus? (Raja Biswas, Calcutta 29)
10. How many eyes has a bee? (Bharat Bhushan, Monghyr; Prasanta Guha, Batanagar; Surender Kr Dutta, Kharagpur; S.K. Singh, Calcutta 1)

Answer to TILE STYLE
A 3 x 6 rectangle is the smallest area that can be tiled.

ANSWERS

1. Japan's *Kimigayo*, the words of which date from the 9th century.
 2. Diploma in Laryngology and Otolary.
 3. The Belgian Cup.
 4. Heinz Linge
 5. William Wordsworth in *My Heart Leaps Up*.
 6. An English constable, who wears a blue uniform.
 7. Two-thirds of one horsepower
 8. Luminous orange.
 9. An oblique stroke/used in writing, factors 3/4 or writing alternatives and/or etc. (It was also a Roman gold coin)
 10. Five (one on either side of the head and three below.
- (* Indicates answer given by person sending in question)



TRIBUTE TO A SINGER

Utpalendu Chakraborty's documentary on Debabrata Biswas

A thorough evaluation of Debabrata Biswas, the late singer, has long eluded Bengal's intellectuals not only because of his known aversion to publicity, but also because of the controversies sparked off by his relentless fight against every kind of cultural degeneration.

A documentary on Debabrata Biswas was, therefore, a challenging task, but Utpalendu Chakraborty, one of the most promising filmmakers of today, undertook the venture in right earnest and completed it in the shortest possible time.

The documentary, however, at first seemed doomed not to see the light of day following bureaucratic wrangles over its length. Thanks to the subsequent efforts of Buddhadev Bhattacharya, former minister of state for information, and eventual intervention by the chief minister, Jyoti Basu, the state government was able to fulfil its commitment to purchase it and thus freed Utpalendu from financial worries.

Utpalendu had planned to make

the film during the singer's lifetime, long before he proceeded with his maiden venture, *Mukti Chai*. Debabrata Biswas was against the idea, but acquiesced towards the end of his life.

But his sudden demise on August 18, 1980, robbed Utpalendu of the golden opportunity of making a live documentary on "Georgeda" as he was affectionately called in close circles.

Nevertheless, Utpalendu went ahead doggedly with the scheme. He used a few rare stills, a recorded monologue by the artiste on his life and times and parts of a film and a TV report featuring "George Biswas" and produced a most musical, entertaining and knowledgeable documentary on the late singer.

Utpalendu's family background helped him considerably in conceiving a complete framework covering all the aspects of the late artiste's life and personality. Swarnakamal Bhattacharya, Utpalendu's maternal uncle, was a great friend of Debabrata Biswas and as a young boy, Utpalendu was fortunate

enough to learn a few Tagore songs from "Georgeda."

What actually inspired him to undertake this difficult task was the late singer's uncompromising struggle to maintain his artistic freedom.

"Through his songs he was able to attain a height in the cultural sphere which is still beyond the reach of us, the filmmakers," observes Utpalendu.

"Besides, this kind of documentary has an archival value and is required to counter the dangerous trends in Bengal's modern culture. We have already lost personalities like Bijon Bhattacharya and Jyotirindra Maitra. But is there not anyone among us who can make a documentary on Sombhū Mitra before it is too late?" he asks.

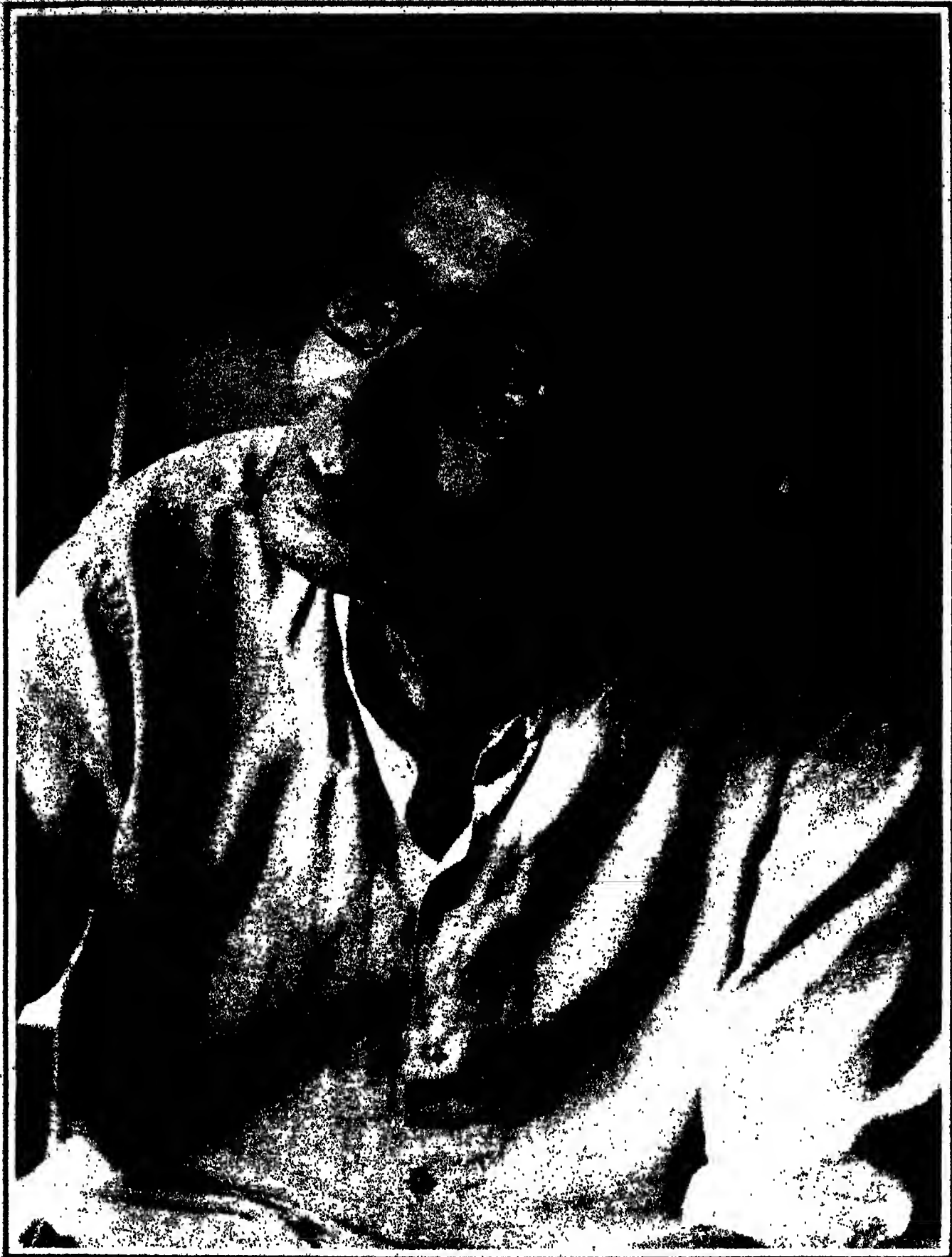
Introduction by Ray: One of the attractive features of the documentary is the introductory comment by Satyajit Ray who happens to be a distant relative of the late singer. "Georgeda's best feature was his open and fullthroated voice, totally different from a crooner's. He has also perhaps been the only artiste who could present a Tagore song in its letter and spirit. This was a rare quality," says Ray.

A substantial portion of the singer's recorded commentary, used in the film, relates to his differences with the Visva Bharati Music Board. He recalled how the Board had commented on some Tagore songs sung by him in 1968-69: "Too much music accompaniment hampers the sentiment of the song." On another song the comment was: "Tempo is too quick." "But as far as I know," observes Debabrata Biswas, "Tagore did not put any bar regarding music accompaniment or tempo." What, however, hurt the artiste's sentiment was that a group of fairly junior singers with limited experience in Tagore songs sat in judgement over him and dictated terms that he could never accept. As Utpalendu observes, "Georgeda's excessive popularity as a connois-

Deep in thought: at his residence



Georgeda: The spirit of Tagore



seur of Tagore songs affected his fate There have been complaints about his mode of expression But to what extent has the expression of some Bombay artistes been perfect in their recorded Tagore songs?"

The documentary also vividly delineates Debabrata Biswas's participation in the left cultural movement in Bengal and his eventual disenchantment with the Communist Party of India because of its internal bickerings "Many years back," he observes in the film, "my life tilted a little towards the left I undertook some work on the cultural front following a directive from Kakababu or Muzaffar Ahmed, the late Communist leader We used to roam in towns and villages with our

songs and dramas in order to rouse mass consciousness Years went by and it appeared that we all were living together in a happy home Suddenly I noticed a great fire on the 'left'—a fire of dispute and malice I felt greatly depressed and so I stopped my work in the sphere But it is a consolation at my old age that I was never denied genuine love and friendship from both the sides "

THE documentary was scheduled to be released with Chokh, Utpalendu's second feature film and a national award winner However, the concerned committee, attached to the state information department, insisted that it was too lengthy (4950 feet)

and urged the director to reduce it by 950 feet before a final decision on its purchase could be taken.

Utpalendu found this an absurd proposition which was bound to affect the film's quality Some members of the committee privately suggested that the late singer's unpalatable remarks about the Communist party should be deleted This again was not acceptable to the director who, however, agreed to reduce the length by 210 feet

But as the release date of Chokh drew nearer, the state information department continued to maintain its strange silence over the question of buying the documentary The stake for Utpalendu was really big since he had not only invested his own money in the venture, but also taken a bank loan to ensure its early completion

With Amiya Tagore (left) and Kanak Biswas at his felicitation



Photographed in China in 1955

Trying time: The committee concerned, however, stuck to its original stand that the documentary would have to be substantially shortened It was a trying time for the young film maker and for weeks at a time he tried in vain to get the documentary released on the same day as Chokh

Ultimately he sought the cooperation of Buddhadev Bhattacharya who, as a minister, had appreciated his idea of making a film on George Biswas Mr Bhattacharya took a personal initiative to expedite the documentary's purchase Finally, the chief minister was appraised of the matter and the state government decided to buy it

The decision, though late, has been hailed not only by Utpalendu, but also by the film circle in Calcutta Utpalendu now prefers to describe the episode as "a misunderstanding" and regards it as a "closed chapter" He recalls with gratitude the help he received from the Debabrata Biswas Memorial Committee in making the documentary

There was a rush at the special inaugural show of the documentary at Sisir Mancha long before the state government announced its decision to buy it People, apparently misled by a newspaper advertisement, stood in a long queue for tickets and became restless when they learned that it was a special show The small incident may have gone unnoticed, but it unravelled the insatiable craze of Bengal's music lovers to know more about their beloved artists

Sattam Ghose

Inner Eye

NEXT SEVEN DAYS

FROM NOVEMBER 13 TO NOVEMBER 19

ARIES
Mar 21-Apr 20
You will display originality but you might be careless in financial matters. Occasional trouble with your employer or those in authority may come up, but good friends will come orth when most needed. This week calls for the utmost care, tact and circumspection in all your dealings.

TAURUS
Apr 21-May 22
You will be favoured by luck. Prospects will widen and you will be popular. Valuable help will come from elders and secret sources, as well as through your own endeavours. An unexpected change or reversal might occur but will later give way to brighter conditions. Act upon your own intuitions.

GEMINI
May 23-June 21
Some of your wishes will be fulfilled. Much depends on your own actions—avoid so-called friends and advice, also unorthodox speculation and excesses. Although some sadness may occur your financial position will gradually improve. Children and young colleagues will help you.

CANCER
June 22-July 22
Provided you exercise self-control where your affections are concerned, this week will be a happy and successful one. Employers and strangers will come to your help. Children and young colleagues are favourably signified. Keep a watch on your finances. Avoid gambling and speculation.

LEO
July 23-Aug 22
You will gain through an unexpected event. Concentrate on business affairs. Employers and officials may prove unhelpful. Strive to improve your financial position. Romance and pleasure are well signified. Courage, faith and fortitude will help to surmount your difficulties.

VIRGO
Aug 23-Sept 22
You will be intellectually at a peak this week though you might lack confidence and suffer through the interference of elderly relatives and associates. One of the planets not being in your favour, this week is not ideal for love, marriage, changes or travel. Curb erratic tendencies.

LIBRA
Sept 23-Oct 22
You might suffer some loss through elders, errors of judgement and misrepresentation. You are liable to disappointment in your profession, love and social matters. Beware of quarrels and erratic decisions and conduct. However, you will receive the required help. There will be some good fortune.

SCORPIO
Oct 23-Nov 21
You will be moderately successful in your endeavours this week. Much of this will be due to your own industry, initiative and enterprise. Watch finances closely; avoid speculation and extravagance. Pay attention to your diet. Your financial position will improve. Promotion might come your way.

SAGITTARIUS
Nov 22-Dec 22
The week will pass on an even tenor. Elders and young associates will help you and contribute to your happiness. Make the most of the excellent vibrations which are now operating in all spheres, including business, home, love and marriage. Children will provide happiness and your health will improve.

CAPRICORN
Dec 23-Jan 20
You will enjoy success, happiness and conviviality, but guard against excessive expenditure. Children and intellectuals will be helpful. Watch finances carefully and exercise prudence and commonsense. An excellent week for affairs relating to engineering or gadgets. Good fortune is indicated.

AQUARIUS
Jan 21-Feb 20
You will benefit from an unexpected source. Be tactful and patient in dealings with others. Curb impetuosity and extravagance. You will have a sense of well-being and contentment despite some financial disappointment. Children and intellectuals will prove helpful. Love and domestic affairs are under-

PISCES
Feb 21-Mar 20
This week is full of promise. Love, domestic and social matters are in the forefront. However, the week may be marred by ill health or irritation caused by elders. Take care of your health—watch your diet and avoid excesses. Medical expenditure in the family is also foreseen.

BIRTHDAYS

November 13
You may expect a most interesting and eventful year. In the first two months gains through elders and property are foreseen. However, minor losses and irritation caused by friends may occur. There will be gains through speculation in the latter part of the year.

November 14
The year augurs well for new friendships and conviviality but guard against tricksters in monetary matters around December. You will make vocational and business headway in February and March. You may have to travel a good deal.

November 15
Financial success (perhaps including inheritance) is promised as is much happiness. Some annoyance in business is probable. Refrain from hasty actions. Exercise caution if contemplating changes before December.

November 16
Unexpected upheavals, journeys and some financial gains are indicated. Circumspection and watchfulness are advised in dealings with elders and the opposite sex during November and December. Your long cherished ambitions will be fulfilled in 1984.

November 17
Do not be despondent if progress is slow and you suffer from indifferent health during this year. The year 1984 will prove eventful. Good fortune, including benefits through elders, especially womenfolk, is indicated. These may be expensive but will bring their own returns.

November 18
You will enjoy more than average good fortune, inheritance being indicated. The stars favour you from early 1984 onwards only. This year your feelings and emotions may not always be reliable guides and disappointments may result.

November 19
Mixed fortunes are indicated. You will be perplexed and apprehensive about many things before December. Beware of quarrels, domestic or business, which might involve you in litigation. The coming year will be one of the most important and successful ones of your life.

M.B. RAMAN

SUGGESTIONS

SUNDAY	MEDITATION	NOVEMBER 13	3	RED
MONDAY	OFFICIAL AFFAIRS	NOVEMBER 14	7	BLACK
TUESDAY	SHOPPING	NOVEMBER 15	5	YELLOW
WEDNESDAY	TRAVEL	NOVEMBER 16	8	BLUE
THURSDAY	DOMESTIC AFFAIRS	NOVEMBER 17	4	GREEN
FRIDAY	BUSINESS AFFAIRS	NOVEMBER 18	9	GREY
SATURDAY	SPORTS	NOVEMBER 19	6	WHITE

LUCKY NUMBER AND COLOUR

DRESS CIRCLE

DANCE AND TREES

Below: One of the finest exponents of Bharata Natyam, Kuchipudi and Mohini Attam, **Mallika Sarabhai**, will be performing for Friends of the Trees on November 17. Friends of the Trees is a fellowship of tree lovers seeking to create and foster a "tree sense" in the city and this programme has been organised to raise the much needed finance for their various projects. Two days later, she will also be performing for Sangit Kala Mandir.



FOR THE TENSE

Above: Sponsored by Duncans Agro Industries Ltd, the Bihar School of Yoga held a seminar on Yoga-Yogic Management of Hypertension and Related Diseases which began day before yesterday and concludes today. The seminar was presided over by Swami Satyananda Saraswati, who founded the school in 1964.



RAY'S DIRECTION

Above For her first film role Gopa Arch has cornered no less a film than Satyajit Ray's *Chhaya*. Gopa, a widow, also plays a widow in the film stalled in its finishing stages owing to Ray's illness. Originally Gopa was slated to play Aparna Sen's role in Ray's *Pikoo's Diary*.

IN THE GROOVE

Left A housewife with two children usually wouldn't have time to indulge in interests other than cooking and dusting. But Debjani Mitra has managed to culminate her music training in a disc, her first, on modern Bengali songs. Voice Master Records have presented her with the music and lyrics of Swapan Chakraborty. Debjani has also been seen on the TV screen for the past one year as a Doordarshan Kendra announcer.

MARKINGS

Cutting Corners

THE broad, long and winding roads in Salt Lake City are motorists' paradises. Bordered with green foliage, these roads are also a delight for cyclists who, on evenings, turn out in large numbers and pedal away to their heart's content. But a new menace posed by the

heavy vehicles—the minis, privates, state buses and trucks—has forced many a young cyclist to be more cautious and avoid the main road.

The drivers of these buses—both private and public—drive recklessly on the roads much to the

chagrin of the locals. The roads are invariably empty with little or no traffic, but that definitely should not permit the drivers to ply their vehicles at break-neck speed; it should be borne in mind that Salt Lake is totally a residential town.

Though no major mis-

hap has occurred, there is no room for complacency. One evening, few weeks back, an S-14 turned a corner so fast and sharp that passengers were hurled from their seats and flung to their opposite side with the conductor's bag being thrown out of the window and some elderly passengers receiving minor injuries.

Will the authorities at least enforce a speed limit and employ a patrol doing its rounds? One gets to see a lot of police patrol jeeps in Salt Lake. Why wait for a major mishap in order to clamp down some rules?



Bridge Bandh

WHAT do travelling ticket examiners (TTEs) of the Indian Railways, interstate goods lorries, the Bangla Bandh and the Calcutta Tramways Company (CTC) have in common? Answer: traffic jams on the Howrah Bridge.

The riddle is not as intriguing as it seems at first glance. Over the last six weeks, Calcutta's faithful Howrah Bridge, so aptly termed its lifeline, has been irretrievably clogged more often than usual

with the most intractable of traffic jams.

On a recent occasion, lorries trying to beat the ensuing Bangla Bandh to the state's borders only succeeded in blocking each other and everyone else on the overworked bridge. A derailed tram served to add to the commuters' woes. On another occasion, repairs on tram tracks and crippling power cuts resulting in the stalling of tramcars created a 12-hour jam which spread all over the city.

The day prior to the Puja holidays: lorries once again created chaos as they tried to speed out of the state's borders before the holidays caught up.

The sufferers on each occasion: commuters, of course, rushing to catch their trains at Howrah. Not only suburban commuters, but those reserved on longdistance trains, too. On each of the occasions mentioned above, major trains like the Gitanjali, Coromandel, Kalka, Madras and Boni-

bay Mails left with less than half the reserved passengers reporting on time. TTEs, expectedly, were the major beneficiaries as they doled out vacated berths to those paying the highest premiums.

The only solution, as one Bombay-bound passenger who missed his train said, is for Calcuttans to plan their next holiday only after 1990 by which time the second Hooghly bridge hopefully will be a reality.



Illustrations: Debashish Deb

Well Picked

IN large metropolises such as Calcutta, Bombay and Delhi pickpocketing is frequent. Even cautious people unwittingly become victims of pickpockets as they cannot help travelling in crowded buses, trams and trains. And when this happens, they try to adjust the amount lost which is usually small.

But when an employee of the Central Finger Print



Bureau recently fell a victim to pickpockets and lost his entire pay packet for the month he was stunned with grief. The month being that before the pujas, he would not be paid another salary before the festival. And, being a Group D employee, he found it difficult enough to make ends meet ordinarily.

However, when he arrived at office the next day and narrated the incident to his colleagues, a general fund raising campaign ensued. Everyone contributed what they could and the total amount thus collected actually exceeded his salary.

Certainly, this was in keeping with the puja spirit.

A Lesson to Learn



SAYS a correspondent: It was indeed news that our next door neighbour, a middle aged widower, had added yet another tenant to his crowded two-storied house. Already he had three, starting from a seven member family to a bachelor in the garage. Now the fourth tenant was reported to be a part-time one. Part-time tenant?

I was intrigued. My wife who was my news bureau for the para was quick in supplying more detailed information.

Around 6 o'clock in the evening the landlord and his two sturdy sons get

busy in pulling out all the big household items of their two-roomed flat in the spacious verandah and tuck the smaller ones under the cots. Blackboards are hung on the wall and carpets spread on the floors.

Enter, 15 children and two lady teachers of an English medium school. While the coaching classes in English and Maths go on, the landlord makes himself cosy on the dumped furniture in the verandah with a cup of tea. His sons make good use of their time in the local club. By

8 o'clock the teachers and the students leave.

Enter, the landlord and his sons. The things are put in their original places, cooking starts and the TV is switched on. This goes on for five days a week.

"Don't you feel inconvenienced?" I asked him one day in the market. "Oh, no!" beamed the enterprising gentleman, "the physical exercise in the evening is very refreshing, the company of the school children takes me back to my younger days and there is this extra Rs 300 each month," he laughed

225, Not 'Out'

CALCUTTA is not very old. It is hardly 300 years old. The city grew up only after the Battle of Plassey, fought in 1757. But how many institutions or edifices or even relics of the 18th century have lasted till today? Few, very few, indeed. One is, of course, the Asiatic Society. The other—please do not be scandalised,—is the establishment of M/s G.C. Shaw, wine merchants. Established in 1757, this is the oldest shop in town, still doing business.

This shop is situated on Bowbazar Street—now Bipin Behari Ganguly Street—at its crossing with Wellington Street, now Nirmal Chandra Chunder Street. Bowbazar Street in those days was known as Baithakkhana; Bow Sahib's bazar came later on. Few perhaps have seen this shop; fewer still would have noticed



the signboard proclaiming the year of its opening—1957.

It is amazing to think that in a land called Bengal where business, especially indigenous business, is short lived, a Bengali business family has been carrying on its business for over 225 years! And the Shaws, like Johnny Walker, are still going strong. The cognoscenti know that G.C. Shaw is one of the best liquor pedlars in town, that their prices are the most competitive, and that the be-

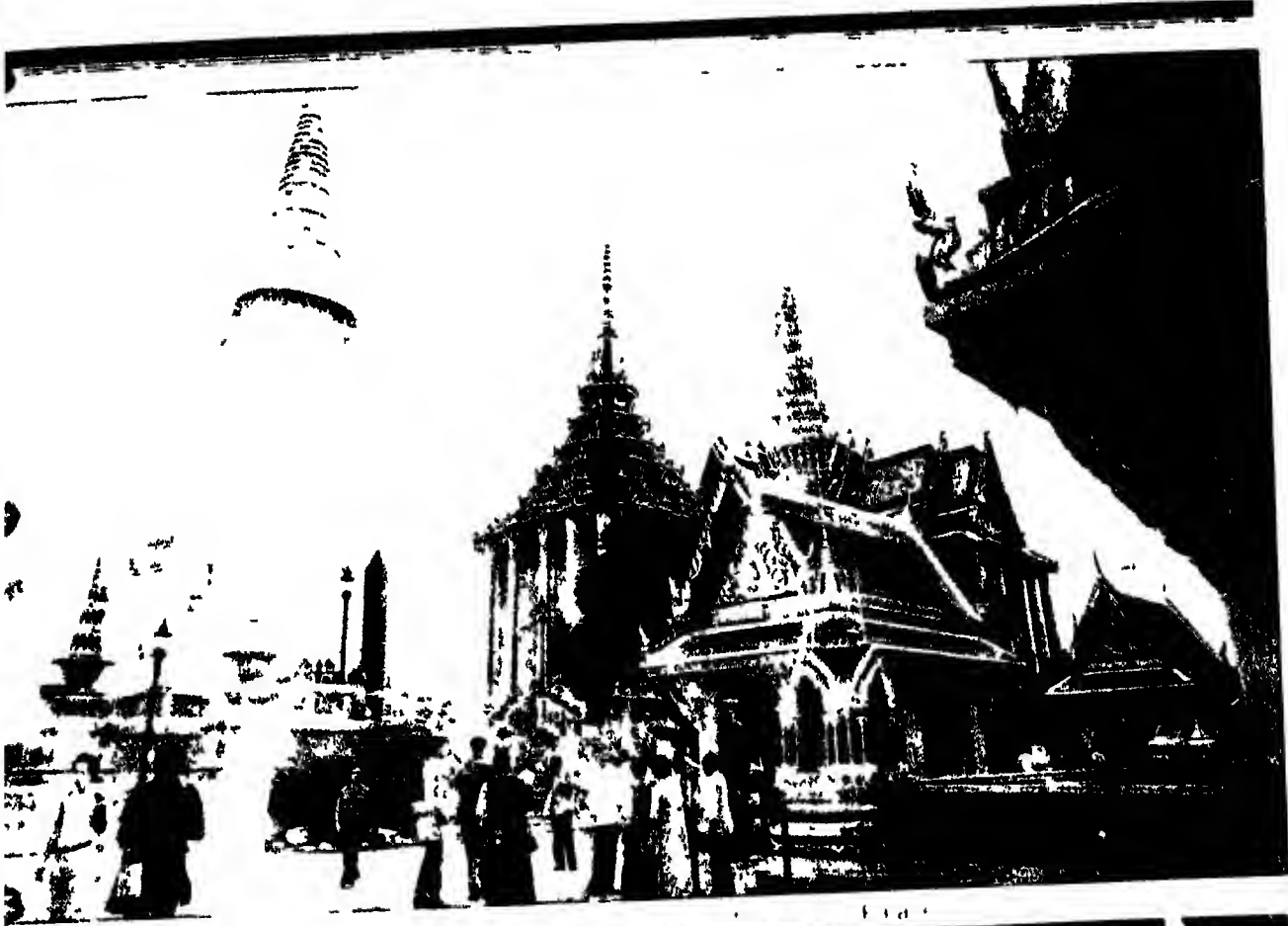
haviour of the owners—all brothers—is excellent. The shop itself, though very modest, has an old world charm and the treatment meted out to the customers is flawless. The owners are rather shy of talking about their proud record, but one hopes that they will continue with their business for centuries to come. One also hopes that no self-righteous fanatic ever disturbs their family business in the name of saving his countrymen from the Bacchanalian influence!

RAINBOW / Bangkok
CITY OF TEMPLES

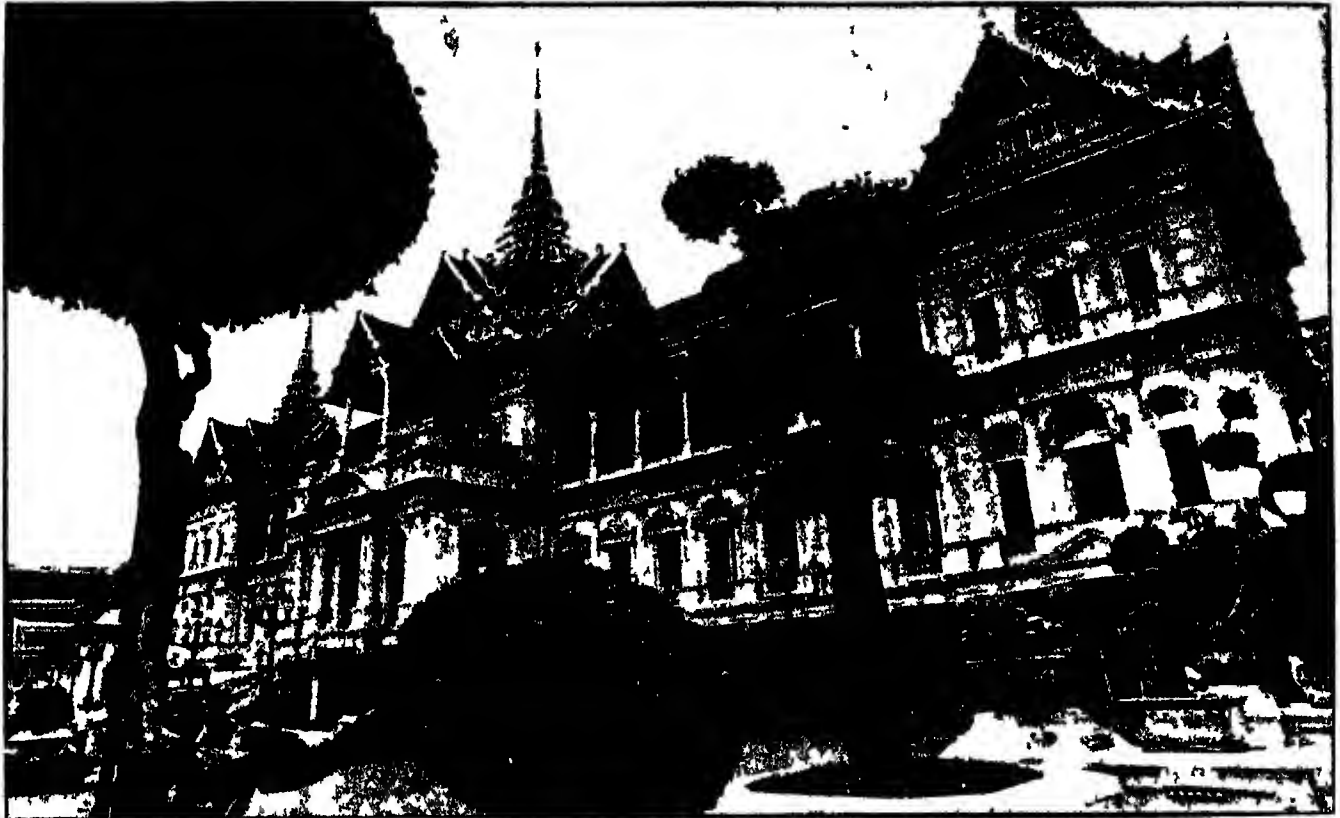
Photographs: Tarapada Banerjee



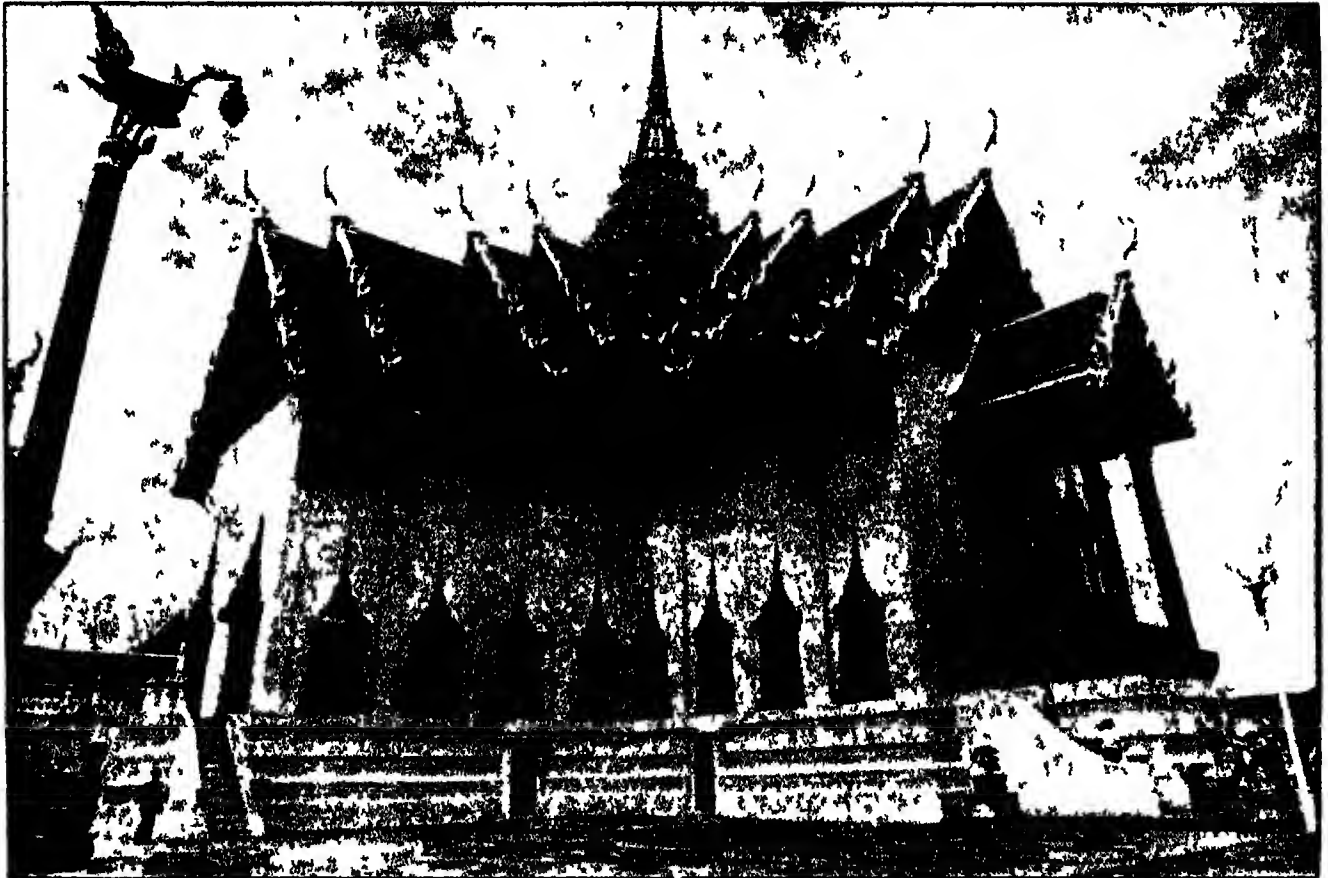
A model of the Angkor Vat



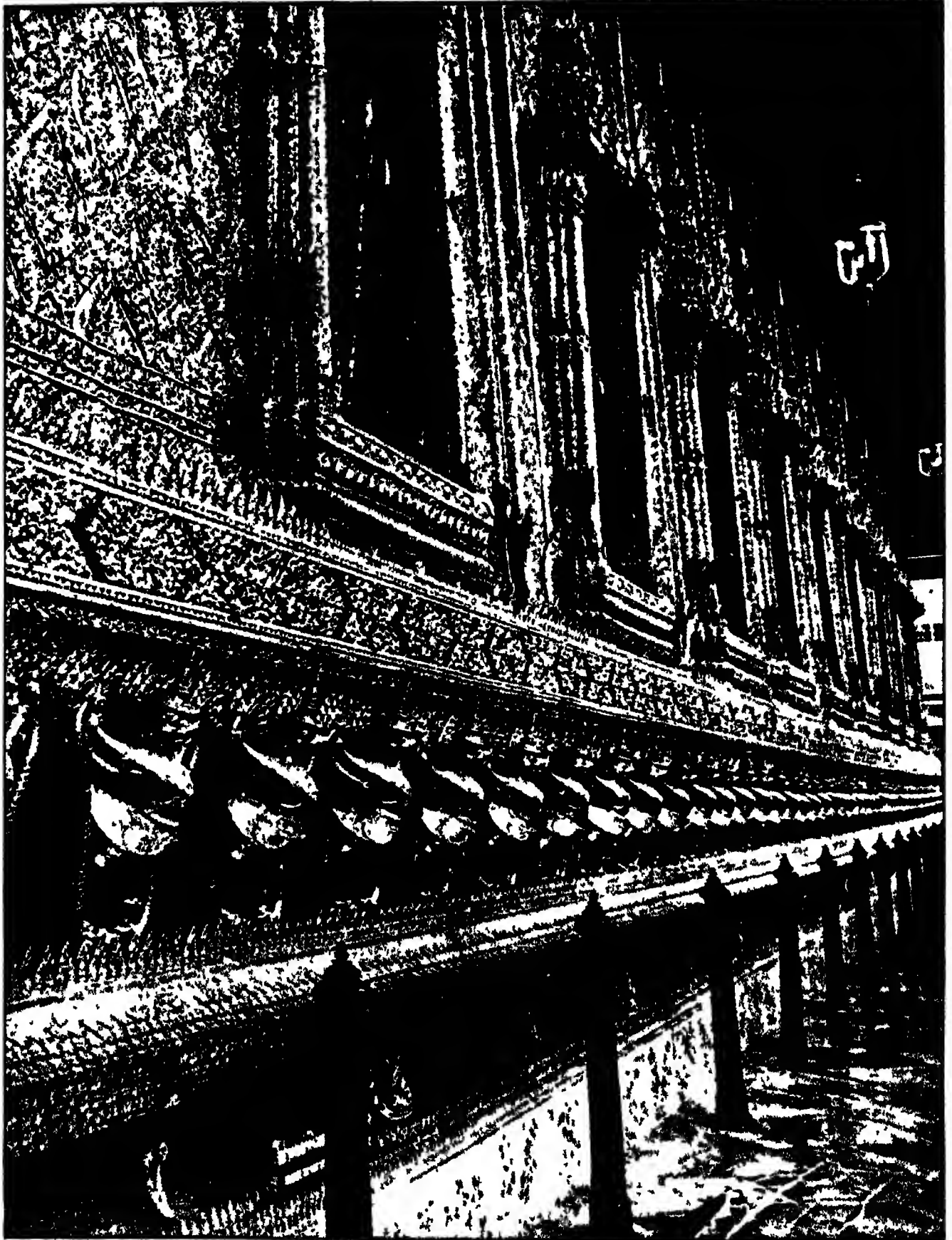
The Emerald Buddhist Temple belonging to the Dust group of temples



The Coronation Palace: In the foreground are huge bonsai plants



The Cakri-Mahaprasad Hall



The exterior of the Emerald Buddhist Temple

7 DAYS

S	M	T	W	T	F	S
13	14	15	16	17	18	19

The information given below is accurate at the time of going to press

HINDI FILMS

NEW RELEASES

Agar Tum Na Hote: Paradise (Bentlnck Street, 235442)-4 shows, Gam (Acharya Jagadish Chandra Bose Road; 249828), Moonlight (T.C. Dutta Street, 343339), Ajanta (Diamond Harbour Road), Jaya (Lake Town; 573936)-3 shows

Rajesh Khanna, Rekha and Raj Babbar form the leading cast in this film.

REGULAR SHOWS

Arth (A): Metro (Chowringhee Road; 233541)-2.30, 5.30, 8.30; Moonlight (T.C. Dutta Street; 343339)-12, 3, 6, 9, Basusree (S.P. Mukherjee Road; 478808) & Bina (Bidhan Sarani; 341522)-12 noon, Purnasree (Raja Raj Kissen Street, 554033)-12.30 noon

Directed by Mahesh Bhatt with music by Chitra and Jagjit Singh, the film stars Shabana Azmi, Smrita Patil Kulbhushan

Kharbharada and Raj Kiran **Be-Aabroo:** Society (Corporation Place; 241002)-12, 3, 6, 9

A series of instances of the physical violation of women is dealt with. The people involved belong to the underworld as well as to the higher strata of society. As the victims take to prostitution. A love story involving a police officer and a victim is threaded in.

As in most other Hindi films, the theme is only an excuse for a generous display of flesh. **Betaab:** Jyoti (Lenin Sarani, 241132)-12, 3, 6, 8.45.

Star debutants Sunny Deol and Amrita Singh with veteran Sharmila Kapoor are in the leading roles of this film, directed by Rahul Rawail and music by R.D. Burman. **Dard-e-Dil:** Crocin (R.A. Kidwai Road; 244822)-4 shows.

An urchin saves a baby girl from a cobra. She grows up to become an amply endowed nautch girl played by Zarina Wahab. The urchin becomes a macho hoodlum played by Mukesh Khanna. From here onwards the story progresses without rhyme or reason.

Mukesh might have been better had he been allowed to break away from the Bach-

chan syndrome

Humse Hai Zamana: Opera (Lenin Sarani)-4 shows

This is a film full of stunts, fights, dances, songs and a good deal of sex appeal but very few horses which is surprising considering that it is supposedly a horse opera. It has a typical story involving heroes and villains, with a climax towards the end when Danny and Mithun turn out to be brothers.

The acting leaves much to be desired, as is every thing else about the film.

Mazdoor: Lighthouse (Humayun Place 231402)-4 shows

Dilip Kumar is a middleaged worker who gives up his job at the textile mill because of the arrogance of the new owner (Suresh Oberoi). Helped by a benefactor and a young engineer (Raj Babbar), he buys an old mill and becomes a millionaire. His daughter (Padmini Kolhapure) gets married to Raj Babbar who actually loves the benefactor's daughter (Rati Agnihotri). She, however, likes the hero and marries his brother-in-law (Raj Kiran) in order to chase him. Padmini has a miscarriage and

Babbar has a fight with Raj Kiran and thereafter the story winds tediously to its end.

This is a film about the working class with no relation whatsoever to reality. It gives little scope to the talent of Dilip Kumar and Raj Babbar.

Mujhe Insaaf Chahiye: Roxy (Chowringhee Place, 234138)-12, 3, 6, 9

Rati Agnihotri plays the daughter of a poor clerk and Mithun Chakraborty a rich playboy who is enchanted by her beauty. She too falls in love with him. Realises after she becomes pregnant that he will not marry her. She decides to have the child and goes to court to get justice and recognition for her child. Rekha plays an advocate who had gone through the same experience in her youth and now fights for female emancipation, and helps her.

A sentimental film, which should appeal to women.

Naukar Biwi Ka: Orient (Bentlnck Street; 231917)-4 shows. Uttara (Bidhan Sarani, 552200) & Ujjala (Russa Road; 478666)-3shows

Dharmendra stoops (in the viewer's opinion) to conquer Anita Raj by becoming a Hindi film hero. In the process, leading lady Reena Roy falls in love with him. Woven in with this triangle is the father (Om Prakash) of the murdered Vinod Mehra seeking revenge.

This film is far too absurd to be a comedy of any sort.

Prem Tapasya: Hind (Ganesh Chandra Avenue; 274259)-4 shows, Uttara (Bidhan Sarani; 552200) & Ujjala (Russa Road; 478666)-noon.

A wealthy only son has a passion for flying. He falls in love with an air hostess and employs many tactics to win her heart. Eventually he succeeds and they prepare to get married. But another girl whom he had courted in order to make the former jealous, reenters his life. The rest of the film unravels this emotional drama.

Qayamat (A): New Cinema (Lenin Sarani; 270147)-3 shows. Priya (Rashbehari Avenue; 464440), Krishna (T.C. Dutta Street; 344262), Mitra (Bidhan Sarani; 551133), Kalika (Sadanada Road; 478141) & Jagat (Acharya Prafulla Chandra Road; 365108)-4 shows, Jawahar



Dharmendra and Jayshree T. mean business in 'Qayamat'

Kolkata 6th Street; 643551-3 shows, Jamuna (Merga Street; 243716)-4 shows.

Dharmendra in the dual role of a godfather and rapist in a film directed by Raj N. Sippy. Satrugan Sinha, Jaya Prada, Poonam Dhillon, Smita Pathani and Shakti Kapoor co-star. Music is by R.D. Burman. Sumbandh (A): Metro (Chowringhee Road; 233541), Sree (Bidhan Sarani; 551515) & Purna (S.P. Mukherjee Road; 474567)-noon.

Vinod Mehra plays a college professor who marries one of his students (Rati Agnihotri). Attempting to save his wife from being raped, he inadvertently kills the rapist.

In court, it is revealed that he suffers from a sexual complex acquired as the result of a childhood trauma.

This theme has been exploited to such an extent that the film is virtual soft core porn.

BENGALI FILMS

REGULAR SHOWS

Indira: Rupani (Bidhan Sarani, 553413), Aruna (M.G. Road, 39581) & Bharati (S.P. Mukherjee Road, 474686)—2:30, 5:30, 8:30

In this celluloid transcreation of Bankim Chandra's novel, Aparna Sen makes little impression as the young girl who uses her wit and intelligence to overcome the peculiar predicament she is faced with. Soumitra Chatterjee is equally unimpressive as the confused husband who is nevertheless eager to break a social taboo. Anup Kumar and Sumitra Mukherjee give equally lackluster performances as the couple through whom Indira regains her position and home.

Tanaya: Sree (Bidhan Sarani; 551515), Purabi (M.G. Road; 350680) & Indira (Indra Roy Road; 471757)—3, 6, 8:45.

Sharmila Tagore, jilted by engineer Dhritiman, moves from her maternal hometown to Calcutta where she finds a job as an executive. Dhritiman Chatterjee re-enters her life when she has to investigate some malpractices in which he is involved.

Meanwhile, her childhood friend, Sumitra, is exploited and ultimately abandoned by Deshpande De, with whom she has had a longstanding relationship.

The lead plot is good but it is Vinod Mehra who is memorable as the India-loving Brit who towards whom Sharmila is inevitably drawn.

The film has too many unex-



An intriguing scene from 'Indira'

plored possibilities and is too much of a love and crime melodrama to be really satisfying.

FOREIGN FILMS

NEW RELEASES

Jaws 2 (A): Globe (Lindsay Street, 23179)-3, 5:45, 8:30

Written by Carl Gottlieb and Howard Seckler, and directed by Jeannot Szwarc, the film

stars Roy Scheider, Lorraine Gary and Murray Hamilton.

REGULAR SHOWS

Friday The 13th (A): New Empire (Humayun Place, 231403)—3, 6, 8:30

The date is Friday the 13th. The place is a summer camp by a lake. A group of youngsters are helping the owner repair the place for the coming season. A generator failure plunges the place into dark-

ness while a storm rages outside. And then the murderer sets to work.

This is a horror film full of chills and suspense.

Savage Harvest: Tiger (Chowringhee Road, 235977)—12, 3, 5:45, 8:15

The setting is present-day Africa. Predators of all sorts roam the drought-stricken land. The family and servants of a white coffee planter who has gone to a nearby town, are sieged by a pride of hungry lions. They barricade themselves in, but the lions break down some of the barricades and claim two victims.

Spread over a time span of a night and part of the following day, this is an entertaining film full of gripping action and nail-biting suspense.

Based on a story by Ralph Helfer and Ken Noyle, and directed by Robert Collins, the film stars Tom Skerritt and Michelle Phillips.

RECORDS

The top ten US pop singles as rated by Cashbox, with last week's positions in brackets:

- (3) Islands In The Stream—Kenny Rogers and Dolly Parton (RCA)
- (1) Total Eclipse Of The Heart—Bonnie Tyler (Columbia)
- (6) All Night Long (All Night)—Lionel Richie (Motown)
- (4) True—Spandau Ballet (Chrysalis—CBS)



Deshpande and Sumitra in 'Tanaya': romantic pretenses

5. (2) Making Love Out Of Nothing At All—Air Stapp by (Arista)
6. (7) One Thing Leads To Another—The Fixx (MCA)
7. (13) Say Say Say—Paul McCartney and Michael Jackson (Columbia)
8. (9) Telephone (Long Distance Love Affair)—Sheena Easton (EMI America)
9. (11) Delirious—Prince (Warner Bros)
10. (10) Burning Down The House—Talking Heads (Sire)

The top ten country-western singles as compiled by *Cashbox*, with the previous week's placings in brackets.

1. (1) Islands In The Stream—Kenny Rogers and Dolly Parton (RCA)
2. (2) You've Got A Lover—Ricky Skaggs (EPIC)
3. (8) Somebody's Gonna Love You—Lee Greenwood (MCA)
4. Midnight Fire—Steve Wariner (RCA)
5. (7) One Of A Kind Of Pair Of Fools—Barbara Mandrell (MCA)
6. (8) Tennessee Whiskey—George Jones (EPIC)
7. (11) Holding Her And Loving You—Earl Thomas Conley (RCA)
8. (14) Your Love Shines Through—Mickey Gilley (EPIC)
9. (9) The Wind Beneath My Wings—Gray Morris (Warner Bros)
10. (10) You Put The Beat In My Heart—Eddie Rabbit (Warner Bros)

SPECIAL EVENTS

13 November: 5.30 pm
Smt M S. Subbulakshmi sings in aid of Sankara Nethralaya, Madras
At Kala Mandir (Shakespeare Sarani; 449086).

13 November: 10 am
Steel Club presents the noted folk singer Utpalendu Chowdhury, and Tagore's dance drama *Chitrangada*, featuring Anita Mullick, Pradeepo Neogi and Purnima Ghosh, with direction and music by Purnima Ghosh and Tapan Guha respectively.
At Gyan Manch (Pretna Street; 433516).

13 November: 6.30 pm
An evening of Sound and Silence: Youvan presents pantomime by Bandana Ghose, and light western vocal music by Shamita Banerjee and Madhumita Chakrabarty.



A striking moment from 'Chitrangada'

At Gyan Manch (Pretna Street, 435215)

13 & 19 November: 6.30 pm

The play *Adhe Adhurey* will be staged by Padatik Theatre Group. Directed by Shyamananda Jalan from Mohan Rakesh's story, the cast includes Shyamananda Jalan, Jagriti Ruparel, Pradeep Rai, Aparajita Krishna and Chetna Jalan.

At Padatik Little Theatre (6/7 Acharya J C Bose Road, 448087).

15 November: 6.30 pm

MMB in collaboration with Calcutta School of Music present German songs from the Romantic and "Vormarz," songs from "Die schone Mullenn" and "Die Winterreise" composed by Franz Schubert, songs from "Dichterliebe" composed by Robert Schumann and songs from the time before the 1848 Revolution

At Max Mueller Bhavan Auditorium (Ballygunge Circular Road; 479404)

BOOKS

Below are the ratings of bestselling books for the week ending November 5, 1983.

Fiction

1. *Flood Gate* by Alistair Maclean
2. *Crossings* by Danielle Steel
3. *Gameplan* by Leslie Waller
4. *Wordly Goods* by Michael Korda
5. *Deedeye Dick* by Kurt Vonnegut
6. *The Little Drummer Girl* by John Le Carré
7. *The Lace* by Shirley Conran
8. *Hollywood Wives* by Jackie Collins
9. *Acceptable Losses* by Irwin Shaw
10. *Long Voyage Back* by Luke Rhinehart

Non-fiction

1. *Idols* by Sunil Gavaskar
2. *Imran*—The autobiography of Imran Khan
3. *Tin Tin and the Blue Lotus*
4. *India Discovered* by John Keay
5. *The Children's Book of Questions & Answers* (This list is based on information given by: Oxford Book & Stationary Company, Quality Book Company (Dharamtala and New Alipore), Modern Book Depot and W. Newman & Co Ltd).

17 November: 6.30 pm

A lecture cum demonstration by Dr Malika Sarabhai, one of the finest exponents of Bharata Natyam, Kuchipudi and Mohini Attam. The programme has been organised by the Friends of the Trees Calcutta

At Mahajati Sadan (Chittaranjan Avenue, 346666)

18 November: 6.30 pm

Padatik Dance Centre presents a Kathak evening with Pandit Vijal Shankar and Smt Chetna Jalan

At Kala Mandir (Shakespeare Sarani; 449086)

19 November: 6.30 pm

George Kaiser's *Gas 1 (1918)* will be presented in Bengali by Anaryya Direction Madhusree Dutta

At Max Mueller Bhavan (Ballygunge Circular Road, 479404)

19 November: 6 pm

Dr Malika Sarabhai, internationally famed danseuse performs for Sangit Kala Mandir members

At Kala Mandir (Shakespeare Sarani, 449086/432197)

TV

CALCUTTA

13 November

- 4.30 World of sport
- 6.15 Feature film in Hindi.
- 9.15 Focus A programme on current affairs
- 9.45 Sham-e-Ghazal
- 10.30 Highlights of the third cricket Test
- 14 November**
- 8.00 Sports roundup
- 9.15 Chitramala: Film songs in different languages
- 9.45 A special programme on the 94th birth anniversary of Jawaharlal Nehru
- 10.30 Highlights of the third cricket Test.

15 November

- 7.55 Play in Bengali.
- 9.15 Ek Mulaqaat/Looking Back-Looking Forward An interview with Raj Kapoor.
- 9.45 National programme of Dance: Bharata Natyam by Yamini Krishnamurthy.
- 18 November**
- 6.30: English film serial.
- 8.10: Darshaker Darbare.
- 8.30: Chitrahar.
- 9.15: Serial: *Some Mothers Do 'Ave Em'*
- 9.45: In This Our Land: Handloom Industry in Tamil Nadu.
- 10.30: Highlights of the third cricket Test.

17 November

- 8.15: Chitramala: Film songs in Bengali.
- 9.15: Places of Pilgrimage:

Lushkar.
9.30: Highlights of the third cricket Test.

18 November

9.34: Children's film in Hindi.

9.15: Kavi Ke Mukh Se: Poetry recitation.

9.45: National programme of Music: Vocal by Gulam Sadiq Khan.

10.30: Highlights of the third cricket Test.

19 November

8.00: Feature film in Bengali: *Suva Sangbad*. Cast: Deepankar De, Rajashree Bose, Bikash Roy, Tarun Kumar, Chinmoy Roy and others.

7.40 Saptahik.

9.45: Sports Quiz.

DHAKA

13 November

9.00 Film: Hart To Hart.

10.25 Idaning Magazine programme.

Second Channel

7.05 Film Richard Diamond.

7.30. Suro Bitan.

14 November

6.30: Cartoon. *Woody Woodpecker*.

7.00: Esho Bigganer Rajey.

7.30: Rabindrasangeet

9.00. Bernali. Cultural programme

10.25: Film *Dynasty*.

Second Channel

7.05: Film: On viewers' request

15 November

7.00 Film *Different Strokes*.

8.30: Sur Sagar Modern songs

9.00 Drama series *Aml Tumi Shey*.

10.25: Film: *Traper John MD*.

Second Channel

6.40: Film: *The Dick Powell Theater*.

16 November

6.30: Cartoon: *Battle Of The Planets*.

9.00: Film: *The Man From Atlantis/The Fall Guy*.

10.25: Ananda Ananda.

Second Channel

6.15: Sports programme.

17 November

10.25: Bengali Feature Film: *Herjeet*. Cast: Babita, Zafar Iqbal, Mustafa and Khan Jainul. Direction: Mainul Hossain.

Second Channel

7.05: Film: *M.A.S.H.*

18 November

6.30: Cartoon: *The Littlest Hobo*.

7.30: Surobitan: Modern song.

8.35: Drama of the Week: *Nayak*.

10.25: Film: *Charlie's Angels/Knight Rider*.

Second Channel

6.15: Film.

19 November

Morning Session

9.25: Cartoon: *Hans Christian*



Dismay is the word: In 'Rangini'

Andersen.

9.50 Rumjhum: Children's dance lessons.

10.15: Film: *You Asked For It*.

10.40: *Kather Manush* Children's drama series.

11.10: Film: *Star Trek*. Cast: William Shanter, Leonard Nimoy, and DeForest Kelly.

12.00: Sports programme.

Evening Session

7.00 Film *Bewitched*.

7.30 Rabindrasangeet

10.25: Film. *Dallas*.

Second Channel

6.15 Musical show.

Note: The timings given here are Dhaka timings. IST will be 30 minutes less in each case.

THEATRE

Aghatan: Rangana (153/2A Acharya Prafulla Chandra Road: 556846).

Written by Biru Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile Anup Kumar

Anandamath: Biswaroopa (Raja Raj Kissen Street, 553262)

Supriya Devi is the star attraction of this play, based on Bankimchandra's novel and directed by Rashbahari Sarkar

Bibor: Rungmahal (761B Bidhan Sarani, 551619)

Subhendu Chatterjee and Subrata Chatterjee along with Santosh Dutta, Saikat Pakrash and Tapati Bhattacharya form the leading cast in this play directed by Samar

Mukherjee from Samaresh Basu's story

Char Prahar: Pratap Manch (Acharya P C. Road. 359219)

Samiran Chatterjee is an honest project engineer working on a dam construction. But he is a square peg in a round hole because his fellow workers are corrupt. Then follows conflicts and conspiracies. Chatterjee's life is at stake. His family life is at a breaking point, all because he stands on his principles.

Eventually, however, nobility and honesty win.

Gyanesh Mukherjee acts in and directs this play which has Ashim Kumar and Basabi Nandy in the lead

Nagpaah: Tapan Theatre (Sadananda Road, 425471)

Based on Samir Rakshit's *Haiyakaree*, and directed and acted by Satya Bando-padhay, the play has Chiranjeet, Ratna Ghoshal and Tarun Kumar in the leading roles. **Rajkumar:** Kashi Biswanath Manch (Canal West Road, 355598)

Soumitra Chatterjee is back on the stage with this play. Written and directed by him, it is also the first play with Soumitra Chatterjee and Sabitri Chatterjee together

Rangini: Circarena (6 Raja Raj Kissen Street; 557213).

The play is based on Samaresh Basu's *Bijon Bibhuin* and directed by Samar Mukherjee.

The leading artistes are Haradhan Banerjee, Sailen Mukherjee, Samar Mukherjee,

Srup Mitra, Jayasree Sen, Aloka Ganguly, Geeta Karmakar Geeta Day, Debika Mitra and Miss Shafali

Samadhan: Star (79/3/4 Bidhan Sarani 551139/4077)

The story centres around Arati who lives with her maternal uncle Binoda, aunt Kamala and grandfather Satyaprasanna. They live in harmony till Kamala's niece Rekha comes to stay for her BA exams

Trouble starts when after paying Rekha's examination fees, Kamala runs out of money. To complicate matters, Rekha makes advances to Manoj, a nursing doctor intended to be Arati's groom. However, all the complications are solved amicably

Ranjitmul Kankarna directs this family drama which has Mahendra Gupta, Kali Banerjee, Haridhan Mukherjee, Satindra Bhattacharya, Kalyani Mondal, Manju Chakraborty and Prasenjit in the leading roles. **Shakha Prashakha:** Netaji Manch (Kaiser Street, 353991)

Sreemati Bhayankari: Bijon Theatre (5A Raja Raj Kissen Street, 558402)

Sundari Lo Sundari: Sujata Sadan (Hazra Road)

The cast includes Meanakshi Goswami, Subir Ganguli, Deb Sinha, Durgadas Banerjee, Juin Banerjee and Chinmoy Roy, who also directs.

Note: Dard-e-Dil shown on page 20 has been withdrawn.

WONDERLAND

1A 	PICTUREWORD				1D 			
5A 	P	A	P	E	R	3R	4	2D
6A 	6		I		5	E		3D
			N				O	
			E				E	
		8	A			N		
	9		P			D	10	
			P		11	I		
	12		L			A		
			E		13	N		
8A 	12A 	9D 	4D 					
11A 	13A 	10D 	7D 					

Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o The TELEGRAPH Colour Magazine, 6 Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

- **Magazines:** I offer four issues of Soviet Dosh (June-Sept '83), an additional maths book for class IX by K.C. Nag (1981 edition), and a lot of pictures of film stars of modern times. In exchange I would like a Competition Success Yearbook and a Times of India Yearbook (both 1983) or the Rajat Jayanti number of Dosh. Write to Chinmoy Biswas.
- **Books:** I want to exchange books belonging to the Nancy Drew and Hardy Boys series for others in the same series. Contact Pushpita Mukherjee.
- **Records:** I want to exchange Belafonte Sings of the Caribbean and a Beethoven LP for anything of equal value, barring records. Write to Arti Arora.

• **Stamps:** I have a vast collection of Indian and foreign stamps which I would like to exchange for other Indian and foreign stamps. Contact Aman Dokania.

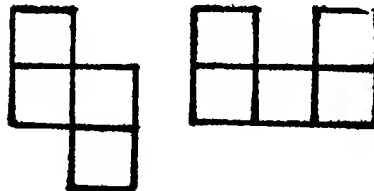


JUST-A-MINUTE

TILE STYLE

By Shamlu Dudeja

Tiles of these two shapes only are to be used in tiling a rectangular area. What is the minimum number of tiles required to cover the smallest possible rectangle?

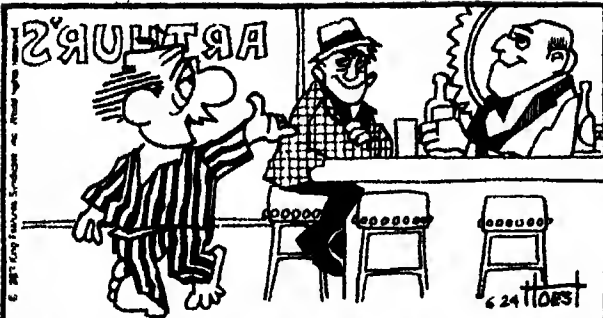


Answer on Page 7

SOLUTIONS
 Across: 1 Paper 5
 Mesh 6 Canal 8 Warm-
 ing 11 Slice 12 Pile 13
 Pages
 Down: 1 Pack 2
 Pineapple 3 Red Indian
 4 Chop 7 Links 9 Pipe 10
 News

Comics

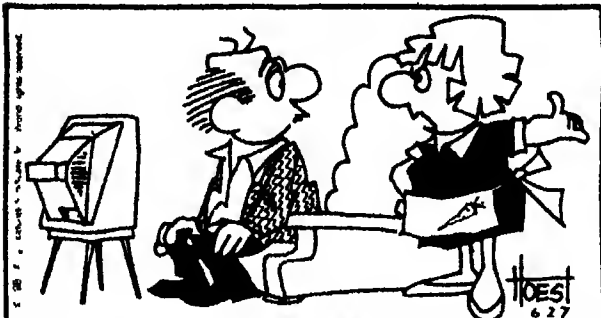
THE LOCKHORNS



"WELL, I GUESS I'D BETTER BE GETTING BACK BEFORE LORETTA GETS SUSPICIOUS. I WAS SUPPOSED TO BE GOING TO THE BATHROOM."



"THE DIFFERENCE BETWEEN US IS THAT I DON'T HAVE TO DRINK TO BE AGGRESSIVE."



"WHAT'S THIS BURNING DESIRE TO GO TO THE MOON WHEN YOU WON'T GO AS FAR AS BAYONNE, N.J., TO VISIT MY MOTHER?"



"WE'LL HAVE TO BE LEAVING SHORTLY..... WHERE IS YOUR RECOVERY ROOM?"



"WHAT OLD SONG WAS THAT A DERANGEMENT OF?"



"HUNGARIAN GOULASH FOR SUPPER."



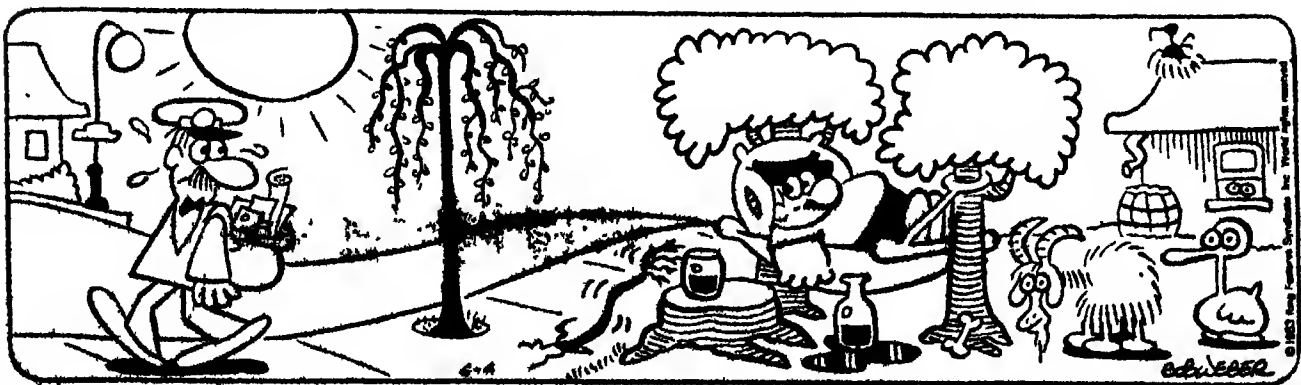
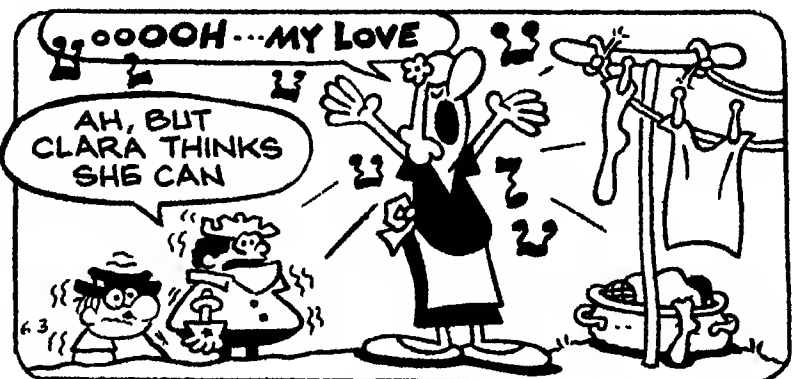
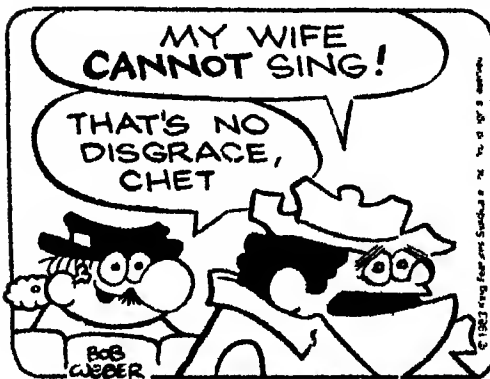
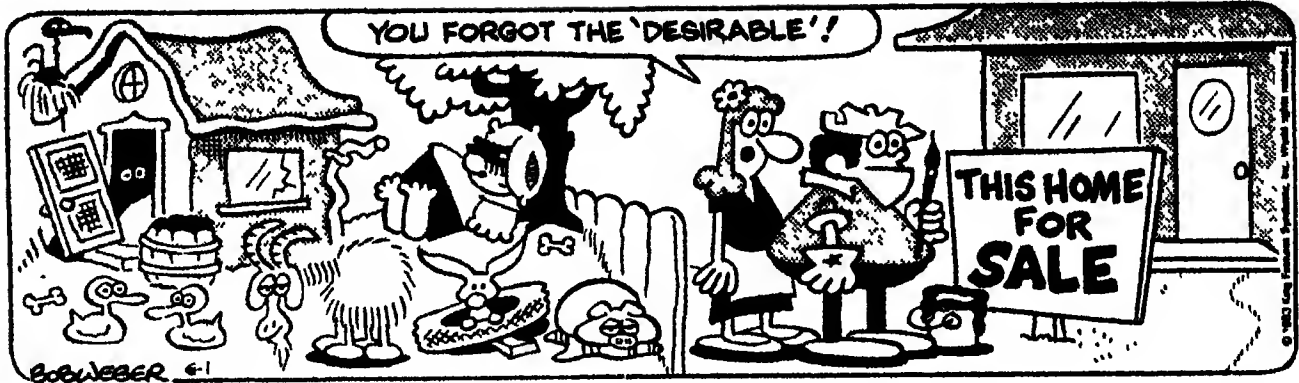
"WILL I STILL LOVE YOU WHEN YOU'RE OLD AND GRAY? OF COURSE I DO."



"I FIND THE BEST TIME TO MOW THE LAWN IS SOON AFTER LORETTA TELLS ME TO."

MOOSE MILLER

By Bob Weber



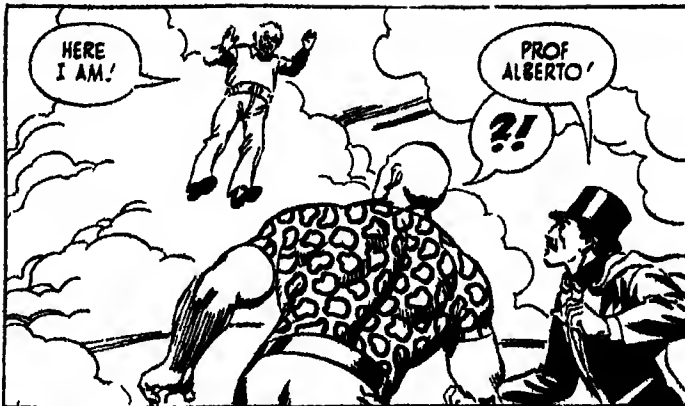
JULIET JONES

By Stan Drake



MANDRAKE

By Lee Falk

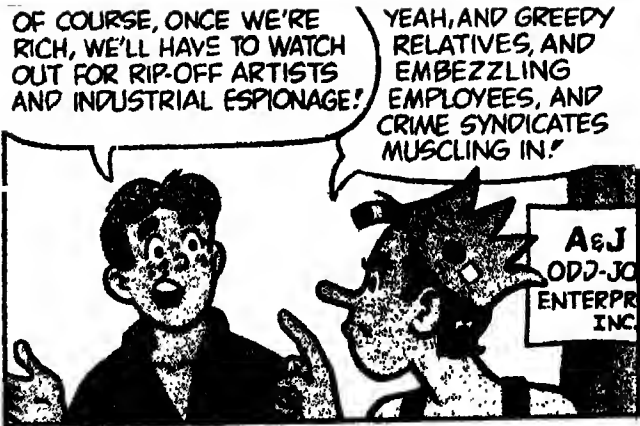


ARCHIE

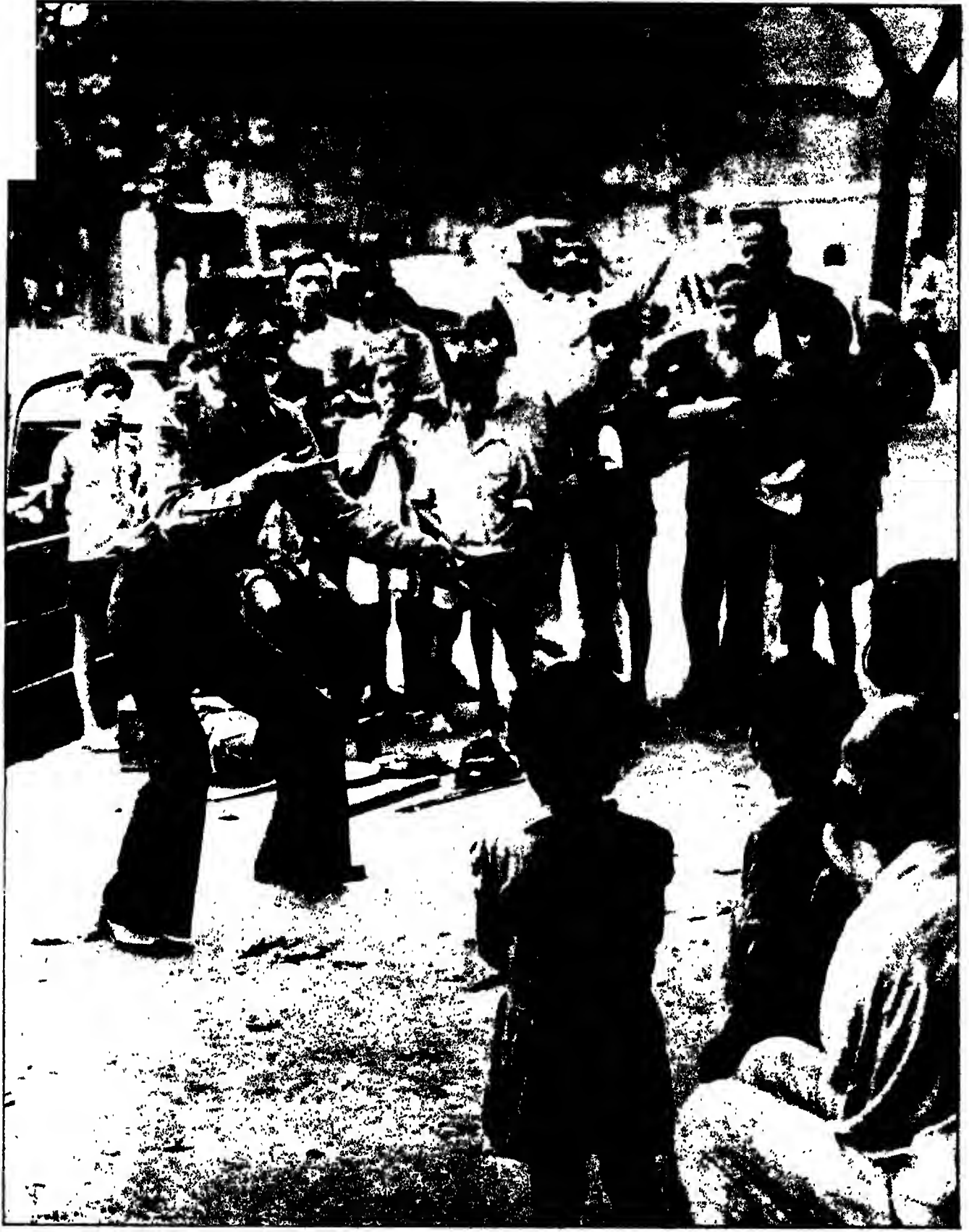


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CALCUTTA / Suman Datta





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AIR-INDIA
Bargain Holiday Plans

Post Mortem

Aeromodelling

The article on aeromodelling (Oct 2) unfairly portrays the reliability of equipment—radio control sets and engines—manufactured by us in India.

Our radio control equipment and engines are guaranteed for a year. The radio control sets employ the very latest in IC technology and knowhow from World Engines Ltd, UK. Thankfully we are up-to-date and not five years behind like some of the people mentioned in your article. Supporting services for equipment are guaranteed for a further nine years.

Failure of the equipment leading to a crash is virtually unknown amongst those using our equipment. Crashes due to training and handling of the equipment are more common. As training is imparted free of cost any crashes during this period are repaired free of cost. We know of no organisation or anyone offering such liberal assistance.

The Directorate General of the National Cadet Corps (DGNCC), a Ministry of Defence organisation, has found it fit to accept the equipment and approve its purchase by NCC units (Air Wing) all over India since 1978. The radio control equipment has been certified by the Minister of Communications, Government of India, to meet international operating standards. Every transmitter manufactured to date has been checked by the local government run electronics laboratory to ensure that they meet standards.

We find it regrettable that the article supports imported equipment when it is available in India. More of the equipment is being smuggled into the country without customs clearance permits and without duty being paid on it. Some of the equipment mentioned in the article emits radiation on 72 MHZ, or 35

MHZ—banned frequency in India. The only frequency band available to the hobby is Citizens Band on 27 MHZ.

S.K. Dasgupta,
Aurora Model Mfg Co (P) Ltd,
Calcutta

The fact remains that SMAE for the near quarter of a century that it has been in existence, has been by far the most active organisation in the country of the aero as well as the ship modellers. It is recognised by the Aero Club of India, New Delhi, the apex body appointed by the Govt of India to promote aviation in the country and is affiliated to the international organisation, Federation Aeronautique Internationale (FAI).

The annual aero and ship model rallies organised by SMAE presently in five cities of India viz, Calcutta, Delhi, Bangalore, Bombay and Madras, attract large crowds of modelling enthusiasts as well as the general public and are well covered by the Press and TV. Only the SMAE organises both aero and ship modelling rallies and holds them on an All India basis. The 1983 events have already been held in Madras on August 7, 13 and 14, and in Bangalore on September 4, 10 and 11. The rallies in Delhi were next, on October 8 and 9 and will be followed by those in Bombay on November 7 and 13 and finally in Calcutta on December 4, 10 and 11.

The SMAE sends an open invitation to Mr Ananda Roop Ganguly to witness all its forthcoming events, with no hard feelings intended! Besides holding annual rallies, senior SMAE members visit the practising grounds every Sunday morning to encourage young aeromodellers and to guide the beginners in building their own models and flying them.

Lt Col S. R. Das,
Secretary,
SMAE of India Ltd,
Calcutta

Anando Roop Ganguly replies:

As far as my reference to a particular "hobby shop on Park Street" goes, I did not mention any one shop by name. Several hobby shops, including Paragon, Wonderland, etc, are situated on or around Park Street. Of course logic, quite rightly, leads one to believe that the reference was to the Hobby Centre, but I have hardly said anything that one can take exception to. The quality, I said, is "reportedly...unreliable"; and the joke mentioned really does exist among all but the Hobby Centre "group" of aeromodellers.

This group actually consists only of those people who actually have bought material from India's Hobby Centre. The RCAI has approximately 25 regular fliers (including 15 in Calcutta) flying the "world schedule", and its members come from Madras, Indore, Bombay, Lucknow, Hyderabad & Delhi. (One participant of their rally was from Pakistan!)

There was no factual error in saying that the SMAE is defunct. But I did not say that the SMAE is defunct. I said it is all but defunct! The whole point of that paragraph is that all the three associations that have been formed are basically not at all helpful to aeromodellers, and are busy dividing and subdividing themselves in a perpetual set of so-called "misunderstandings." I have indicated that the SMAE is the worst offender, but that argument is supported by facts. I am not concerned about how many radio controlled ship rallies the SMAE may have held, as the article was about aeromodelling, not radio controlled hobbies as a whole. Reportedly, even when they do hold a rally, invitations are not sent to the other two groups, while when the other two hold rallies, invitations are sent to all three groups.

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The Jains are not only a community of businessmen, they also form part of the cultural nucleus of the city: **Community.**

8

The NCC celebrates its 35th anniversary this month. **Panorama** turns its eyes towards this organisation and gives it a well deserved salute.

16

Bengali heroines have made it big in Bombay more often than not. Another talented young thing is Debashree Roy who has begun her search for the stardust in Bombay: **Limelight.**

Cover:

Anil Grover

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COMMUNITY / The Jains

THE QUAKERS OF INDIA

They form a community of leading businessmen and an important part of the city's cultural nucleus

THE temple is packed with people—the men in loose white kurta-pajamas and the women in bright georgette saris glittering with gold and silver work. The children are replicas of their elders. The atmosphere

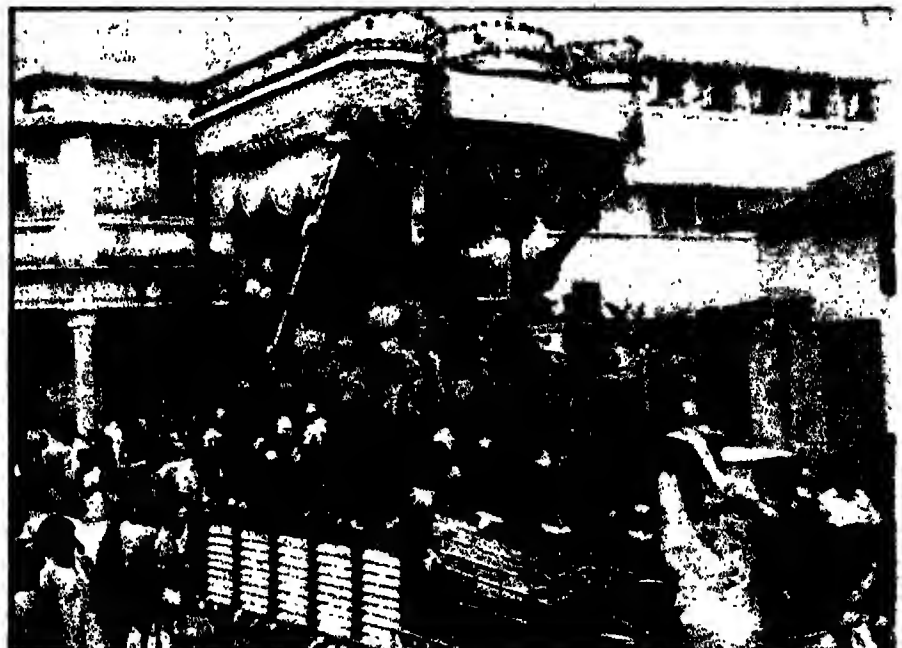
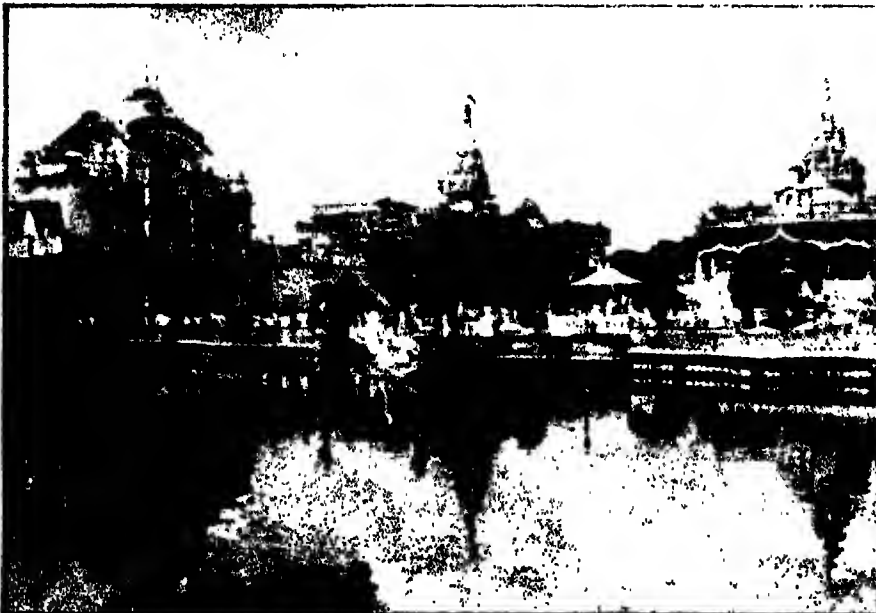
is hushed and expectant. Everybody is waiting. Suddenly the excitement mounts as the image of Lakshmi descends, all eyes following the curving arc of its swing. Above the sudden buzz, the voice on the microphone is heard. The bidding is fast and furious. In no time at all the

image is auctioned for Rs 7,501. Two demure girls, dressed like brides, approach and the image is handed over to them.

It is the fifth day of Paryushan, the most important Jain festival. Mahavira's mother, on conceiving, had 14 dreams in which she saw different objects. The Jains make silver images of these and auction them, the money going towards the construction and repair of temples. The Lakshmi usually fetches the highest sum. Harshadrai Bhayani, whom I met at the ceremony, recalled, "I have seen, years ago, a Lakshmi going for Rs 10,001." Sums as high as Rs 30,000 or 40,000 are not unheard of.

The other high point of the ceremony comes at the end, after the reading of the *Kalpasutra* which deals with Mahavira's life. Coconuts are cracked on the floor, which streams with coconut water, and pieces of the kernel are exchanged, symbolising goodwill.

A day before the festival ends, a procession is taken out in which an image of a Tirthankara and those who had fasted are carried in glorious chariots. "We are a very united



community," says V. Meghani, a Jain businessman. "On this one day in the year, every Jain in Calcutta is there to take part in the procession."

While the total number of Jains in India is estimated at three million, Lalbazar sources put the Jain population of Calcutta at approximately 25,000. It has been, traditionally, a community of traders and businessmen though Vinod Singhi, finance director of Belsund Sugar, says: "It is a common misconception that Jains have always been banias. All the Tirthankaras were khatris."

The most influential families in Calcutta today are Shaharwali and Oswal families. There are three types of groups within the community—the Jauhari Sarth, the Jain Marwari Sarth and the Shaharwali Sarth. The Jauharies are jewellers while the Shaharwalis at present include five aristocratic families—the Nahars, Dugars, Dudhorias, Nowlakhas and Singhis. The most prominent of these families is the Nahar family whose ancestor Rai Bahadur Budh Singh was given the aristocratic title by a royal personage in Azimganj for replying correctly when questioned how deep the river was.

The first prominent Shaharwali was Jagat Seth while the first prominent Jauhari was Rai Buddree Das Bahadur. Both these are important figures in the history of the Jains in Calcutta. The first Jain family to wield power in Bengal was that of Jagat Seth who financed the son of Aurangzeb, Prince Azimushan, to make a successful bid for the throne. On becoming the emperor Farukhsiyar, the prince conferred on him the title Jagat Seth—which became hereditary in the family. The family lent money to the English, French and Dutch East India Companies and joined Clive in the conspiracy against Siraj-ud-Daula.

One of many: Rai Buddree Das Bahadur was one of the many enterprising young men who came to Calcutta when the seat of political power shifted here from Murshidabad. He married into an influential family and made a fortune selling diamonds. He became Mookim and Court Jeweller to the government. Harry Cotton in Calcutta—Old and New describes him as a pillar of the Jain community in Calcutta.

But Buddree Das left a more last-

ing memorial of his wealth and power by building the famous Jain temple at Manicktala in 1867. To this day this, along with the temple at Belgatchia, is one of the major tourist attractions of Calcutta. "We have merged into the general population in such a way," says Ujjwal Bhandia, a Jain businessman, "that unless you are intimate with a Jain you won't know he is one. People are aware of the Jains largely because of two things. One is the processions we take out. The other is that we have so many large temples."

The oldest Jain temple in Calcutta is the Jain Svetambara Panchayati Mandir on Cotton Street which was built in 1800. Another old temple is the one at Belgatchia, belonging to the Digambaras, built in 1897. The newer temples include the Svetambara Murti Pujak temples at 96 Canning Street and on Heysham Road; the Sthanakvasi temple at 27 Pollock Street; and the Digambara temple at the crossing of Harrison Road and Chitpur Road. The largest Svetambara temple is that on Kalkar Street. Crores of rupees have been invested in these temples which are extremely beautiful and well-sculptured.

WHAT has been the role of the Jains in Calcutta? Their commercial involvement has been in industry, trade and commercial services. "Jains were basically not industrialists because of the limitations of ahimsa," reasons Vinod Singhi. "Industry means exploitation, machines, killing and so on. So Jain involvement was very little until the British came and put them into jute."

The most important industrial family now is a Digambara family—that of Ashok Jain who is the chairman of the Federation of Indian Chambers of Commerce (FICCI). Bennet Coleman and Rohtas previously belonged to the Dalmias and Ashok Jain's father, Sahu Ramprasad Jain, was a tutor to one of the daughters of the family. She later became his wife, Rama Jain, who is also well known as the institutor of the Jnanpith Award. This family has shares in newspapers, sugar, cement, paper, vegetables, paint and plywood.

They are reportedly planning to move to Delhi which seems to be a current trend among many Calcutta industrialists. Commenting on this, a young Jain industrialist who de-

clined to be named, said, "The main thing in industry now is your political contacts—the closer you are to the political pundits the more chances you have of making money. Besides, after the Asiad, Delhi has become a very beautiful city. There is no loadshedding, there are good air links with the rest of the country and the central government's policy encourages industry in that region."

Other prominent Jain industrialists in Calcutta are Svetambaras, and mostly Oswals. The Rampurias were the first to come into big business. They own cotton mills and the AC Market on Theatre Road and have large shares in tea. The Kankarias of Kankaria Estate, Russell Street own Auckland Jute Mill. The head of the family is H. Kankaria whose brother Ranjitmull Kankaria is the proprietor of Star Theatre and director of Samadhan.

The jute trade in Bengal has always been dominated by Jains since their inculcation into it by the British who liked them for their honesty. Jains also made their mark as cloth merchants, and they have recently captured the electrical market. Cars, nylon carpets and jeans are other businesses in which Jain involvement has boomed.

Traditional business: Jewellery has been a traditional business among Calcutta Jains. A Jain gentleman I was speaking to referred to a Bombay based family and said, with a twinkle in his eye, "The Jains have made their mark in smuggling too."

Several Jains I spoke to felt strongly about the vanaspati adulteration case. "There is such a thing as a yug-dharam, a religion which is the need of the time," said one. "Right now so many people are involved in illegal or immoral doings. There are people in this country eating things which are not eaten by animals in other places. They imported the tallow because a cheap cooking medium is not available. Why blame the Jain? To him killing an ant and a cow are the same. Besides, this man is not representing the Jain community. He is an individual looking after his own interests."

The liberal professions and the commercial services have attracted their share of Jains. The Jodhpur Oswals have played a great role in government administration, teaching, engineering, accountancy, and business administration. Advocates have included Justice Bachawat and Sundar Singh Bhandari who is now a member of the ¹⁰

Facing page:
The Manicktala temple (top); a processional chariot (left); part of the procession (far left).

C.M. Jain, partner of Khaitan and Co, Solicitors and B.L. Patxni of Seghni and Khetri are other well known solicitors.

Kalyan Loda of the Hindi Department of Calcutta University, and Kiran Chand of the Indian Institute of Management are respected educationists while Dr Surana is a well known heart specialist

Jains have a leading position in chartered accountancy in this city. Messrs Singhi and Co and Messrs Loda and Co are firms of national renown. Another firm is Jain and Co, owned by the well known social worker Kamal Kumar Jain who was also chairman of the Vegetarian Congress.

"The sons of families which are up and coming go into the liberal professions and commercial services while the sons of the old trading families go into their family businesses," said Jai Kankaria, son of H. Kankaria.

The general impression among non-Jains is that the Jains make trustworthy employees. Apart from being honest, they are "intelligent, diligent, mix easily and don't interfere with others." A Marwari gentleman said frankly, "They are not interested in wealth and this makes them the best custodians of property."

The interests of the community have also extended to the arts. Jainism contributed themes to the Western Indian school of painting which began in Gujarat in the early 12th century and lasted 500 years. This distinctive school had a linear style, with flat colour surface, red or blue background and gold ornamentation. The face was usually in profile, with the nose elongated, chin pointed and the farther eye projected.

At present the artist, Indra Dugar, is a leading member of the Calcutta Jain community. The musician, Keshri Singh Nahar, who died in 1973, taught Pramathesh Barua and Sachin Dev Burman. It is interesting to know that he also became interested in stamps because he had a stamp selling business. His brother Bejoy Singh Nahar, who is a well known politician, has a collection of coins some of which are of great historical value. One of the best stamp collections in the city belongs to the Singhi family.

Deluxe Film Distributors Ltd, owned by Ranjitmull Kankaria, produced many of S.D. Burman's first films. They also produced Pathe

Holo Deri, the Uttam-Suchitra starer which was the first colour film in Bengal.

They have produced over a hundred Bengali films and he himself has directed several, notably *Dak Diye Jai*.

Among Jains who have been involved in sports the billiards player, Ratan Bader, is a prominent personality. A former president of the Rajasthan Club was a Jain, Mohan Singhi.

A trend which appears to be causing concern in the community is the gradual change and modernisation apparent in the younger generation. This has a dual aspect. While most educated Jains are glad that their community's views on marriage and education are becoming more liberal they are also aware of a corresponding loss of integrity.

By and large, intercaste marriage is still frowned upon as is marriage outside the community. "Only about five per cent marry outside the community," said Swapna Nahar, granddaughter of Keshri Singh Nahar. "In fact when my sister married into a Hindu bania family of Delhi, some of the most orthodox families didn't attend the marriage. But more of the younger generation are now beginning to marry outside the community. Many of my cousins have married Europeans and, of course, lots have married Bengalis."

The orthodoxy extends to mar-

riage rites and rituals. Bela Nahar is proud to claim that when she married Barun Kumar Nahar, son of Keshri Singh Nahar, she became the first woman from the Shaharwali community to have a civil marriage.

"People are more liberal with regard to education for girls because it is a passport to a good marriage, but in other things they are still pretty orthodox," continued Swapna. "Though my family will have no objections if I take up a job, most other families wouldn't dream of allowing their women to work."

"But the position of women in Jain society is not, and has never been, low," she added. "In the households, women have authority." Female ascetic orders have existed since the time of Mahavira and rules of conduct and spiritual practice are the same as for male orders. Originally womanhood was no bar to salvation. In fact the Svetambaras believe that the 19th Tirthankara, Mallinatha, was a princess

How do Calcutta Jains feel about the city and their life here? "Jains are happy in Calcutta. We have been domiciled here for so long that we speak the language, give Bengali names to our children and feel as much at home as Bengalis," says Vinod Singhi. In fact Ganesh Lalwani of the Jain Bhavan on Kalakar Street confessed to being more fluent in Bengali. And Dilip Kankaria, son of Ranjitmull Kankaria, said, "My own village in Rajasthan is alien to me. I am away travelling two weeks in a month, and I have a sense of homecoming when I see Calcutta airport."

Today the Jains are scattered all over the city though the Burra Bazar area was once predominantly Jain. The younger generation is gradually moving away from strict observance of the habits practised by their parents. And this is sadly understandable for it is difficult to reconcile, for instance, an office routine with the principle of not eating after sundown. Perhaps what is so attractive to an outsider is the streak of determinism in this religion, which produced the first great Indian determinist Maskarin Gosala. Despite the austerity of their faith the Jains remain a simple, soft spoken and mild mannered people whose belief in the equality of all souls makes the deepest impression.

Yana Banerjee-Bey

Photographs: Alokesh Coomar

Bejoy Singh Nahar



Alokesh Coomar

QUIZ / Neil O'Brien



It's been two and a half months since the last open quiz. This weekend sees the running of the Eddie Hyde Memorial Quiz, the oldest on the AQUO Circuit having been first

held in 1967. Two preliminary rounds will be gone through 25 and 26 Nov. at 6.30 and 6.00 pm respectively with the final on 27 Nov. at 6 pm. On all three days the venue will be Christ the King Parish Hall, 5 Syed Amir Ali Avenue. The quiz-masters (sorry quiz persons) are Jayshree Singh and Milford Hennessey. Jayshree did the Eddie Hyde Quiz three or four years ago. Milford, who has quizzed a lot on the school circuit, makes his 'open' debut.

Here is a report from Jc M.K. Agarwal, Ranchi 1:

"Hill Town Jaycees, Ranchi, organised their 3rd Inter-School Quiz at the Satya Bharati Hall. Thirteen schools participated in the 10 round competition, three teams being eli-

minated after three rounds. Apart from local schools we had invited schools from Jamshedpur, Ramgarh and Hazaribagh.

The sponsors were Balsara Hygiene Products Ltd., Bombay—makers of Promise tooth paste who have instituted a running trophy for this competition named after their product. D.B.M.S. School, Jamshed-

11th Question: In which sport did Svetlana Savitskaya, the second woman cosmonaut excel? (Himadri Chaudhuri Calcutta)

Ans: In 1970 she won the overall world aerobatics championship.

pur, were clear winners' with 23 points. The second and third places were taken by Little Flower School, Jamshedpur and St Xavier's School, Doranda, Ranchi, with 18 and 10 points respectively. Last year's winners Vikas Vidyalaya, Ranchi got 9 points.

Questions were of a high standard covering various subjects. Quite a

few of them were taken from the THE TELEGRAPH Colour Magazine. (Thank you very much—O'B.) The Quiz was prepared and conducted by our Chapter's Past President, Jc O.P. Sarawgi who did it expertly."

"Which U.S. State is called the Show Me State?" asks M.K. Suresh, Calcutta 29.

Missouri; and is embodied in the phrase, 'I'm from Missouri, you'll have to show me.' It is said to have been popularised by a Missouri Congressman, Col. Vandiver, and President Truman was fond of it, too. According to context it has two distinct implications. One story derives it from the mines of Leadville, Colorado, where Missouri men were sometimes employed. They were completely ignorant of the nature of the work and everything had to be explained to them, hence the phrase. The other use depicts the man from Missouri as shrewd and hard-headed. He will take nothing on trust nor buy any pig in a poke. All claims must be substantiated before he will go further. One may guess the interpretation favoured in Missouri.

QUESTIONS

1. What is the Parliament of Sweden called? (Pradip Kr. Datta, Chinsurah)
2. What is dewpoint? (Satish Chandra Tripathi, Calcutta-7)
3. What are pyrotechnics? (Andrew Alpin, Calcutta 17)
4. What do the abbreviations 'b.d.p.c.' and 't.d.p.c.' on a doctor's prescription stand for? (Prahlad Ghosh, Calcutta 29)
5. Who is the latest winner of the Bharatiya Jnanpith Award? (Shyamal Basu, Burdwan)
6. What is the difference between apogee and perigee? (Shobhana Ganguli, Calcutta 13)
7. What are angels on horseback? (V.S. Subramanian, Calcutta 29)
8. What was India's Plan holiday? (Mitu Roy, Calcutta 15)
9. Who said, "At a dinner you should eat wisely and not well, and talk well but not wisely?" (L.V. Srinivasan, Calcutta 19)
10. What are acid rocks? (K. Murali, Calcutta 26)

Answer to WHO'S WHOSE

The two female dogs both live next to the male dog; so Sultan the Spitz lives in house No. 2.

A litter of pups each in house No. 3 and Lina's means Lina lives in house No. 1.

Rina has bought some pink ribbon for her dog; so Rina has the female Poodle; she lives in house No. 3. Tina lives in house No. 2 with the Spitz. So, Lina lives in house No. 1 with the Dobermann.

ANSWERS

- * 1. Riksdag.
- * 2. The temperature at which water vapour begins to condense.
- * 3. (The art of making) fireworks.
- * 4. Latin terms: b.d.p.c.—bis die post cibum (twice a day after meals); t.d.p.c.—ter die post cibum (three times a day after meals).
- * 5. Mahadevi Verma, the Hindi poetess.
- * 6. Apogee is the point in the orbit of the moon, a planet or an artificial satellite farthest from the earth. Perigee is similarly the point nearest to the earth.
- * 7. A savoury of oysters wrapped in slices of bacon.
- * 8. A 3-year gap (1966-69) between the 3rd and 4th Five-Year Plans.
- * 9. Somerset Maugham.
- * 10. Igneous rocks containing 66% or more of silica, e.g. granite, rhyolite.
- (* Answer given by person sending in the question.)

PANORAMA / The NCC

QUICK MARCH!

For 35 years, it has disciplined and trained the youth of the country

THE year, 1981. The place, Badlaghat. The incident, a major train accident. As the wounded lay writhing in pain, a group of uniformed young men and women tended to their needs. They moved around with precision and confidence; the worried relatives hovering around the stretchers and make-shift beds knew their near ones were in safe hands. Naturally, these young people belonged to the National Cadet Corps (NCC).

For the NCC, it all began a couple of years before Independence. The war was on; it was increasingly felt that the educational system in the country laid far too much stress on academics. Recruitment in the armed forces suffered from a single lacu-

nae; manpower was never in dearth, character and leadership were.

Earlier, Lord Baden Powell had observed much the same pattern in England. He had written that young Britishers "while able to read and write...and easily made into smart-looking parade soldiers were without individuality or strength of character, utterly without resourcefulness, initiative or guts for adventure." The boy scout organisation was formed; youth movement for the first time took a definite shape.

The Raj in India watched Lord Powell's success; in July 1946, the National Cadet Corps Committee was set up "to consider and make recommendations for the establishment of a nationwide basis of a cadet corps organisation embracing both schools and universities." The

14-member Committee was chaired by Pandit H.N. Kunzru.

The committee report, submitted in March 1947, maintained that the primary objective of the proposed corps would be educational; a sense of discipline had to be imparted to the youth as also a corresponding interest in the defence of the country.

In the meantime, India burned. The transfer of power, the riots and the Kashmir aggression kept the NCC scheme in abeyance. However, the NCC bill was moved in the Parliament of Independent India; on April 16, 1948, the NCC Act came into force. History had been made.

A year later, the NCC ranks were thrown open to girls also; by 1960, the demand for enrolment had far outstripped the number which



Breakfast with the Prime Minister

could actually be accommodated. Thus, the NCC Rifles was formed.

However, India burned again. China attacked; compulsory NCC training was imposed. The NCC Rifles was now redundant; the same year saw its merger with the NCC. Compulsory NCC training was withdrawn in 1968; shortly after, two other youth organisations—the national service corps and the national sports organisation—were formed.

Thirtyfive years is not a very long time. The NCC, however, has achieved much. Starting with an initial cadet strength of 38,305, the organisation now has 1.1 million young boys and girls on its rolls, spread over 16 directorates in the country. The directorates, as a group, function under a director general of the rank of lieutenant general (a recent upgradation from the rank of major general). Each directorate works under a director of the rank of brigadier and is subsequently divided into units, each functioning from a group headquarters.

The NCC was given an inter-service outlook when, in 1950, an

air wing was added to it followed by a naval wing two years later.

There are three divisions: senior (college and university students); junior (school students); and girls. The junior and senior divisions are trained in the services: army (artillery, armoured, infantry, signals, electrical and mechanical engineering), navy (technical, nontechnical and medical) and the air force (flying and technical) For the girls, training emphasis is on first aid, nursing, wireless and telephone communication and civil defence.

Defence-oriented training: During the first stage of training, army wing cadets are taught the use of the rifle in drills, weapon training and field craft. They are next trained in the advanced use of weapons and field craft. The naval wing cadets learn sailing while the air wing cadets go up in gliders and obtain practical knowledge of powered flying. The girl cadets get specialised training in signalling and first aid. To add to the training, there are exhaustive classroom lectures on military history, military geography and defence service organisations.

However, despite the essentially

defence-oriented training, the NCC cannot be called a "second line of defence." As Maj Gen B.M. Bhattacharjea, PVSM, MVC, Rtd. (director general of the NCC during 1973-75) says, "the NCC is neither a second line of defence nor a para military force. It is a youth movement based on schools and colleges."

With regard to the common allegation that NCC training is just a prelude to entry in the armed services, Maj Gen Bhattacharjea says emphatically, "vacancies (in the services) are earmarked for NCC cadets; but NCC training also provides wider benefits for wider employment."

The expenses incurred by the NCC are funded by the defence budget and the state concerned, the ratio being 2:1. The Centre funds the pay and allowances of the permanent training staff (armed forces personnel), unit equipment, mechanical transport, uniforms, annual practice ammunition and half of the training camp expenses. The state meets the expenses accruing from the salaries and allowances of the civilian employees in the units and



Teacher Dash: part of the 1981 NCC Day celebrations

office contingencies accommodation and office furniture, petrol for mechanical transport pre-commission and refresher training of officers outfit allowance and honorarium of the officers, refreshments and half of the training expenses

THE West Bengal, Sikkim and Andamans directorate has a cadet strength of a lakh and 50 000 spread over 52 units and a station headquarters, and comprises students from 20 schools and colleges from each unit This interestingly, is in sharp contrast to the Uttar Pradesh directorate which has a cadet strength of a lakh and 21,000 spread over 121 units The anomaly in the cadre unit ratio is significant the pressure on the WB directorate is obvious

Sikkim, which was added to the NCC map on April 1 1976 has a station headquarters As Sikkim has only one college the headquarters do not have any senior division the NCC there comprises only the junior division (boys) and junior wing (girls)

The Andamans have two units one each of the Army and the Navy Wing commander Rana Ray deputy director NCC who visited Port Blair recently is optimistic that an NCC Air Squadron can soon be set up there The response there is tremendous he says

There has also been a marked decline in the number of cadets of the senior division since 1968 when NCC training was again made voluntary The response to the movement in this directorate has been flagging, reports suggest that the government can be blamed to some extent

According to NCC insiders the Left Front Government does not do much when it comes to meeting their share of the expenditure "This may be a policy decision After all the Left Front's main target is the rural core whereas the NCC is basically a movement of the suburban and urban areas" says an NCC top official There have been times when funds for a particular camp have arrived much after its completion he remarks

Also another factor that may have contributed to the dwindling number of cadets in the state concerns the educational set-up of the state The delay in the publication of Calcutta University results puts the prospective NCC cadet in a dilemma



Second to none: girl cadets training in the use of rifles

Entry in the armed forces: NCC cadets are eligible to appear for their C certificate exams after three years training Such certificate holders who are also graduates and fall within the 19-22 years age group can apply for regular commission in the Army Thirty-two seats are reserved for such certificate holders in the Indian Military Academy In the navy and air wings of the NCC direct entry is permitted for C certificate holders of the corresponding wing into the navy and air force without having to appear for the UPSC examinations

But, with Calcutta University being what it is a student almost invariably becomes a graduate after crossing the upper age limit and getting his NCC C' certificate Thus, the NCC certificate does not, for him, provide any 'tangible' results the certificate fails to be a 'short cut' to the services The actual enrolment in the NCC cadre in the WB Sikkim and Andamans directorate is around 60% of the authorised number

Another reason for the growing

lack of interest among the urban youth is the state government's apparent apathy to providing incentives for NCC training Karnataka whose overall performance as a directorate has been outstanding of late is reported to be offering lucrative cash incentives to those cadets selected for the Republic Day Camp Banner easily the most prestigious competitive event among the directorates

In the West Bengal Sikkim and Andamans directorate only Visva Bharati university has offered some incentives students with B and C' certificates have been granted five per cent additional marks for admission in the undergraduate and post-graduate classes respectively

The NCC authorities have made repeated representations to the Calcutta University authorities for the introduction of such incentives, the last such representation being made through a letter on September 7, 1983 The reply is still awaited

It is felt that the heads of schools and colleges should also help to create a greater awareness of the



Cadets on a river expedition in October 1981

movement among students.

Prospective employers have also been urged to give "at least, the first refusals" to those candidates holding NCC certificates. The director of the West Bengal, Sikkim and Andamans directorate, Brigadier A. Banerjee, however, feels that job reservation is not necessary in order to create incentives.

Brig Banerjee, interestingly, is not inclined to blame the Left Front government; for him, "our directorate (is as) well off financially as any other state in the country." If finance is not any hindrance to the normal growth of the movement in this directorate, Brig Banerjee's statement implies that urban youth is singularly disinterested; the overall performance of this directorate—barring individual success—has not been exactly encouraging. However, the air wing of the directorate was the best air wing contingent at the All-India Camp held at Bangalore in June 1980.

Major projects: At the moment, the NCC has major projects in the offing: hang gliding, para-sailing,

water-skiing, plantation of 11 lakh trees annually, and bringing some 20,000 youths under the national intergration scheme. (It has been decided to make the planting of one tree annually compulsory for all the 11 lakh cadets).

A group insurance scheme for the cadets is under the consideration of the Centre. Under the scheme, the cadet, the state government and the centre would have to pay 50 paise each per year. The amount would be pooled and deposited in a fund bearing 10% interest; the interest would be used to cover the insurance benefits.

Under the national integration scheme, Andhra Pradesh directorate has been grouped with West Bengal, Sikkim and the Andamans and 40 cadets, 20 of them girls, from each state will visit a village in the other state and live with local people for some days. A total of 640 cadets will participate in the national integration programme this year and the number will be increased to 20,000 next year. Under the youth exchange programme with Canada,

Rajalaxmi (WB, Sikkim and Andamans directorate) is now in Canada, and another naval cadet has gone on a naval cruise abroad.

THE NCC now essentially stands for adventure-oriented training. As Maj Gen Bhattacharjee puts it, "The strategy (which will help to) achieve our target is to recreate a favourable image of the NCC, by making it a fashion among the students."

With the shift to adventure-oriented programmes since the early 70s, mountaineering and trekking expeditions have received a fillip. A 12-member team successfully climbed the Jaonali peak (6632 mts) in Uttar Kashi in June, 1981 while the Kedarnath Dome (6,131 mts) was scaled by a 14-member team three months later. Trekking expeditions were also carried out the following year to Pir Panjal, Rohtang Pass, Chamba, Yamunathri, the Valley of Flowers and Hemkund. In 1983, 6.92 lakh rupees were funded by the centre for adventure-oriented activities.

Another notable achievement of the NCC was its role during the IX Asiad at Delhi last year. Cadets coordinated and organised the inaugural and closing day cultural functions, while many maids of honour requisitioned for the various prize-giving ceremonies came from the NCC.

A total of 44,714 cadets attended the annual training camps this year while another 7,259 participated. In other centrally organised camp courses such as rock climbing and combined annual training camps, Vayu Sainik camps and Nau Sainik camps, basic leadership courses and advanced leadership courses. A total of 109 officers and 5,442 cadets are also at present attached to the Army, Navy and Air Force units for first hand experience. Altogether, 20 cadets were selected for pre-flying training courses for enrolment in the flying branch of the IAF.

An NCC cadet, Jayanta Pramanick, sums it up, "We are more responsible and disciplined after the training, but the initiative to learn has to be one's own." What with schemes like the National Service Scheme (NSS) with its less vigorous training gaining popularity, the NCC after 35 years of service, could now do well with a lot of such initiative.

Abhijit Dasgupta

DRESS CIRCLE



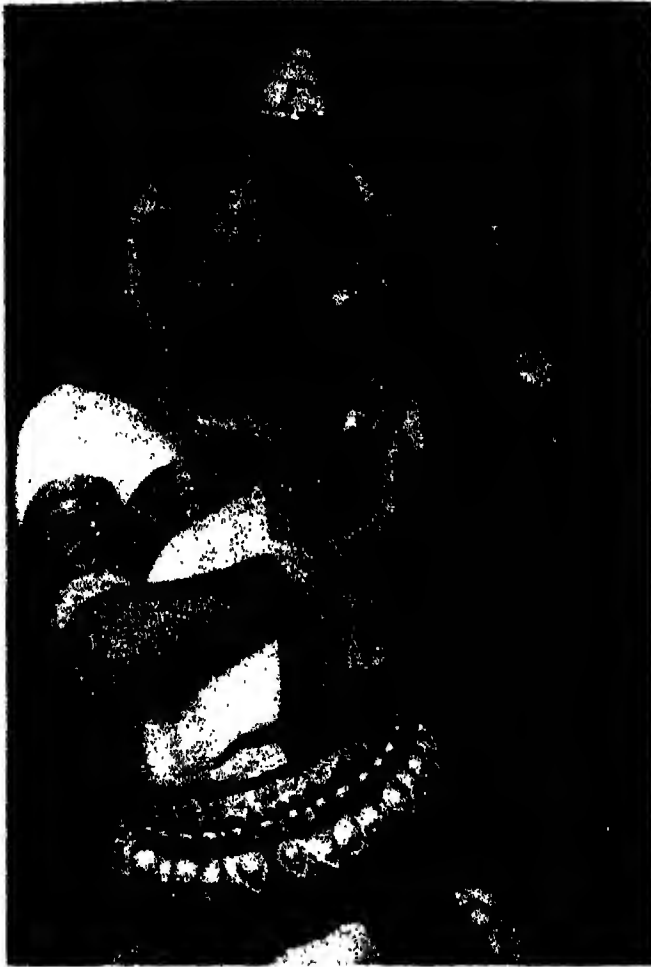
IN HER MOTHER'S FOOTSTEPS

Left: Nigeria-born Ranjabati Sircar has just left behind her teens, but is already an obvious talent of the future. The magnetic daughter of the renowned dancer, Dr Manjusri Chaki-Sircar, is many merits rolled into a lissome frame. Her main interest lies in various classical dance forms and she is specialising in creative and modern dance. Ranjabati left the other day to participate in the first such workshop on Pan-Cultural Performance Project by the Commonwealth Institute in London on a British Council grant. She will be there for six weeks from where she will proceed to New York.

KEEPING COOL

Right: Working as a tool cutting and grinding machine operator in HMT, P.S. Gurusiddalah feels that yoga is an essential of life. And his belief has had its rewards. The Bishnu Charan Ghosh Memorial Committee has selected him for a 15-day tour abroad as its annual first prize.





DANCE STEPS TO FAME

Left: One of the rising stars in the field of Odissi is Madhumita Goswami who will once again send the Kala Mandir auditorium reverberating to her dance steps on November 25 in the Calcutta Music Conference. She performed in New Delhi just yesterday at the India International Centre. A disciple of Guru Kelucharan Mahapatra, Madhumita is all set to hit the big times soon as her already impressive track record shows. She secured a first-class-first in Dance for her BA Part I from Rabindra Bharati University in 1982 and in less than a year, has left indelible impressions.

SINGING TO LP'S TUNES

Right: Staging their first programme in Calcutta, the most successful music duo in Hindi films, Laxmikant Pyarelal presented a host of rising playback stars yesterday, with a repeat performance today. The singers include S.P. Balasubramaniam, Shabbir Kumar, Shailendra Singh, Alka Yagnik, Shakti Thakur, Suresh Wadkar, Nitin Mukesh, Anuradha and Baby Rajeswari.



Inner Eye

NEXT SEVEN DAYS

FROM NOVEMBER 20 TO NOVEMBER 26

ARIES

Mar 21-Apr 20

You will feel confident this week. You will progress in your career. All romantic troubles will be smoothed over. You will be more alert and ready to deal with events as they occur. There are chances of increased income. Influential people will help you.

TAURUS

Apr 21-May 22

Some improvement in your fortunes is indicated. Look out for opportunities to increase your earnings. Make decisions with care and stick to them. A happy event or a lottery win is predicted. Do not be afraid to face risks. Chances of promotion are likely.

GEMINI

May 23-June 21

You must be alert and hardworking this week. Business transactions should be conducted in the mornings as far as possible. This will ensure concentration and application. Take reasonable risks. Listen to the advice of elders. Do not make hasty decisions.

CANCER

June 22-July 22

Be prepared for delays and obstacles with regard to business and domestic affairs. Take nothing for granted, especially where property and elders are concerned. Change your present attitudes or trouble might result. Promotion might come your way.

LEO

July 23-Aug 22

At last you are on the verge of achieving a breakthrough. You have probably had to wait and work most of this week in order to do so. Although romantic urges are likely to present difficulties, you should be able to make good progress in other areas of life.

VIRGO

Aug 23-Sept 22

You may get a call out of the blue from a good friend who has been out of sight though not out of mind for far too long. A beneficial change of job or residence is possible this week. Your prospects show improvement, especially with regard to love and domestic affairs.

LIBRA

Sept 23-Oct 22

You will be in financial straits this week. Arguments over money could bring you down. It might not be possible to follow up plans for pleasure and keep up with friends that you had made. Friends that you were hoping to meet might not turn up at the last moment.

SCORPIO

Oct 23-Nov 21

If you have been having a lot of trouble at home, you might find it helpful to discuss matters with a professional counsellor. However, attractive propositions may seem they are unlikely to be fruitful. You are advised to be cautious in the conduct of all your affairs.

SAGITTARIUS

Nov 22-Dec 22

Indications are that this will be one of the best weeks you have had for quite a while. A secret love affair or association is likely to be terminated suddenly. Business will prosper. You will travel, after which your fortunes will improve. The week ends with a happy romance.

CAPRICORN

Dec 23-Jan 20

People around you will be full of bright ideas. You will certainly be stimulated by the atmosphere around you. Professional advice will be helpful in solving personal problems. You will be able to influence people and extract useful information. Be guided by your own intuitions.

AQUARIUS

Jan 21-Feb 20

A new friendship will bring you great encouragement. However, romance is not favourable. You might have to cope with a number of small chores. A letter might arrive, requiring immediate attention. Gains through the occult are also indicated.

PISCES

Feb 21-Mar 20

Personal effort will count a great deal this week. An influential person might unexpectedly let you down. Do not invest in any schemes to make money. Speculation at this stage would be ruinous. Good week for sorting out problems connected with children.

BIRTHDAYS

November 20

In an effort to progress in your career, you might be ruining your health. Your relationships with influential people will improve in 1984. Use your imagination. New methods and new ideas for solving financial problems should be used.

November 21

A year of steady business and personal contentment is forecast. Business correspondence should be given attention. Deal with minor routine matters early so that you do not have worries nagging at the back of your mind when the time comes to deal with more important issues.

November 22

Your birthday falls on an auspicious date. Take reasonable risks—go ahead with your plans. A specially happy year for those of you who have a chance to get involved in outdoor activities. You may even back a few winners at the track. Be alert in your activities and success is assured.

November 23

Take the utmost care when embarking on new schemes. You and your spouse will be given the opportunity to discuss financial affairs. Talk over the family budget. See if there are ways of cutting down on the amount that you spend on regular purchases.

November 24

Be assured that things are going to get better. Contact with influential people will produce good results. People will be helpful regarding business. You might get a loan if you are attempting to expand your business.

November 25

You can look forward to 1984 with the utmost confidence. Your long cherished ambitions will be fulfilled. This period is important regarding career. More time and attention should be given to matters that involve loved ones. Expenditure is also foreseen.

November 26

Your fortunes will be less propitious during 1984. Be careful in dealings with those in authority during the last months of this year. Do what you can to cultivate the confidence of people behind the scenes who could supply you with useful information.

M. B. RAMAN

SUGGESTIONS

LUCKY NUMBER AND COLOURS

SUNDAY	MEDITATION	NOVEMBER 20	1	ORANGE
MONDAY	AUSPICIOUS AFFAIRS	NOVEMBER 21	2	WHITE
TUESDAY	SHOPPING	NOVEMBER 22	3	RED
WEDNESDAY	BUSINESS AFFAIRS	NOVEMBER 23	8	BLUE
THURSDAY	CORRESPONDENCE	NOVEMBER 24	5	YELLOW
FRIDAY	TRAVEL	NOVEMBER 25	7	GREY
SATURDAY	ENTERTAINMENT	NOVEMBER 26	4	GREEN

MARKINGS

Cut to Music

A correspondent recently visited a newly opened hair cutting saloon in his locality and was impressed on seeing the devices that the owners had adopted to woo customers away from the other saloons in the area. Apart from garishly slick interiors, sunmica topped tables, plush and cosy push back chairs and a gen-set to keep the customer cool in the event of a power cut, an elaborate music system has been provided. All this, however, does not make it an elite saloon for its charges are only fifty paise more than the normal rates.

And there is something



unique about the handling of the music system by the owners. The barbers prefer to attend to their customers, as far as possible, according to their age groups with 'matching' music being blared out of the ampli-speakers installed. In fact the barbers would request some elder-

ly customers to leaf through the magazines in an accompanying room if some young people were having their haircuts and shaves.

So when this correspondent had his haircut with some young men, catchy disco tunes from the latest Hindi blockbuster were

played for entertainment. The next 'batch' constituting some gentlemen— young and not so young— had their haircuts and shaves to the melodious and relatively sombre strains of Rabindrasangeet.

A local wag quipped that soon the owners would intend splitting their middleaged customers into 'natives' and 'sahibs'; while the former would be provided with Rabindrasangeet, the latter may well have the privilege of listening to Bach, Beethoven or Mozart!

We've heard of hardsell all right, but this, maybe, is 'sound sell.'

Reporters' Tandava

WHAT will a reporter not do to get his story? On a recent occasion one witnessed in real life a watered down version of the plot of Irving Wallace's *The Almighty*. (To be very brief the plot of this book revolves around a newspaper proprietor who caused events to happen so that his reporters could be the first to report them.)

The Margis, who figure high in the interest rating of reporters' assignments, had brought out a long

procession in the city and trouble was feared for they were expected to defy the police ban on performing their traditional Tandava dance with skulls, daggers and burning torches. Reporters from all papers therefore rushed excitedly to the spot.

The newsmen expectedly marched along with the procession, led it in fact, and were a trifle disappointed when it reached its destination, a park in north Calcutta,

without incident. Nevertheless, hope still burned bright, for the Margis were to hold a long public meeting there. However, two hours passed with the closest thing resembling daggers and fire being the sharp, impassioned speeches.

Eventually, one reporter could stand it no longer. He marched up to the saffron-clad organiser of the show and shouted at him in genuine anger, "Why are you burdening us with so much useless history?

Why don't you dance, what do you think we have been waiting for?" So sharp were his barbs and so hurting his insinuations that the Margis were scared of the police, that the avadhoots were reduced to humbly apologising for the inconvenience caused to the newsmen and, as compensation, three of them surreptitiously performed the dance in a side-street, just long enough for the reporters to get their story and the photographers their pictures.

Illustrations: Debanshu Deb





LIMELIGHT
BLOSSOMING

Another Bengali hero
in search of



ebashree Roy

N BOMBAY

has gone westwards
stardust



SHE'S just the kind of girl you would love to take home to mother. Especially when mother isn't home. There is something so vulnerable, so Indian, about Debashree Roy that you want to stop asking questions, put aside your camera equipment, and cuddle her instead.

She's pretty without a doubt, but the girl-next-door still lives inside this rising Bengali star who's destination is now Bombay.

The three-year-old Chumki who starred in *Pagol Thakur* quickly grew up into a sprightly tomboy who was ready to play French cricket in the nearby alley at the snap of the fingers.

Tarun Majumdar, with his sharp eye for young talent, gave her the most notable of her roles as a child artiste in *Kuheli*. As the adolescent Rumki Roy, she did *Nadi Thekey Sagare* and *G T Road*, but it was again left to Tarun Majumdar to strike when the iron was hot. *Dadar Kirti* was born, and with it, Debashree Roy.

This man, Tarun Majumdar, is amazing. From the time of Kanan Devi and Devika Rani, there have been several Bengali heroines who have rainbowed their way to the pot of gold in Bombay.

And among the recent crop of talent, Majumdar has been responsible for providing two major heroines to Bombay. Raakhee Gulzar and Moushumi Chatterjee. So Debashree Roy is in good company.

Another fascination Majumdar has is for renaming his finds as if to brand them with his logo. Thus, Indira became Moushumi, Sonali became Mahua, Partha became Ayan. "Maybe he thought the name, Debashree, would make Rumki a star, too," smiled the star, 'Rumki' peeping through the doe eyes. "Or maybe he wanted to break away from a singer-dancer image."

Rumki-Jhumki are a pair of riot girls. They have made a name for themselves as singer-dancers in stage performances. In fact, Jhumki still gives sponsored programmes though she has lost (professionally) the other side of the hyphen.

Dadar Kirti, expectedly, was a hit and quickly followed. Aparna Sen's trendsetting *36 Chowringhee Lane* which Debashree was signed for after an extensive search for the right kind of girl. The girl had to have the Indian variety of feminine vulnerability with a naive, bridled



With Sandeep Patil in '*Kabhi Ajabee They*': no longer strangers



One for the album: with her parents and sister Jhumki

sexuality. The kind who simmered gently and brought out the man in you.

Aparna Sen's shrewd eye hit the right girl, a case of casting perfection. Jennifer Kapoor walked away with the acting honours, but most people with their hearts in the right place, came out of the halls with Kiss Girl Debashree following them to their pillows.

36, Chowringhee Lane brought Debashree upfront on the national film scene and her path was strewn with rose petals. One doesn't know with petal-soft feet: the pink could be from the bruises of the rose petals, too.

THE time, she thought, was ripe for a sortie to Bombay. Things were getting brighter in Tollygunge and if she had concentrated here, she would have been the biggest draw by now. But the Leo in her (or maybe in her mother) had set eyes on Bombay. Rajshri Pictures were the right choice and she got *Jiyo To Aise Jiyo* with Arun Govil. It turned out to be soggy biscuits.

Her record in Bombay isn't too

bad: Justice Chaudhury, a multistar-er, featured her in a small role and Phulwari is scheduled for a December release. Seepiyon, Bura Aadam and Kabhi Ajanabee They are ready, too. The last mentioned has Sandeep Patil and Poonam Dhillon as her co-stars, but apart from that, her films are small-budget with new stars and directors. Another film, Phir Aya Sawan, exploits her dancing talent with Sitara Devi as the dance director. She has been signed for *Anmol Mohabbat*, *Chubhan* and *Pyar Badhate Chal*.

Did she hurry a little too much? Would she have been on a better wicket if she had first established herself on *Banglaar maati*?

She doesn't feel it was a tactical error. She laughed her sunny laughter again, spreading the warmth all over you. "I went to Bombay to do a film for Rajshri, not Rajesh (Khan-ua)! I didn't plan it out really. The element of luck is very important. And I leave everything to my mother to do. She knows best. But I do know one thing: I have the talent and I'll make it. Big banners and big heroes will come to me when they need me. Right now, I need them!

I'm doing solid batting," she winked, "I know I'll get my century even if it takes a little time."

SANDEEP Patil and cricket. *Kabhi Ajanabee They*. (Strangers Once.) No longer. Debashree Roy is game anytime. Bring out the bat and ball and she will still grab it and take her stance. But stardom won't allow her to do it now. She would get mobbed in the bylane. Now, Patil is doing the batting.

Among the Bengali films she is doing, an important one is Ajoy Kar's *Bishbriksha*, starring Aparna Sen and Ranjit Mullick. But the fact that she is making it in Bombay is that already, she has begun getting wolf whistles on Calcutta streets, her bottom pinched when she attends Kali Pujas in somewhat boisterous areas, and jeers about Patil hitting sixers. The gossip mills in Bombay have also started grinding out stories about her romances off the screen. Glossies like *Stardust* and *Cine Blitz* have started featuring her as cover mentions. In fact, a recent issue of *Stardust* carried a story on her for which she has filed a suit against the magazine and the writers. "Each and every line of the article that appeared in *Stardust* (Sept '83) is false and I deny it all," she said. "The reporters have been summoned to appear before the court sometime in December. So I don't want to say anything about this case now except that the two reporters didn't even meet us ever, in any capacity."

Gossip, she agrees, helps a film star's career, especially in Bombay. "But we must take all we read with a large pinch of salt," she said. "Sandeep is just a good friend. He's the hero of my film. There's nothing more to it. All those stories about our romance are all made up. Some *mirchi-masala*, as they say in Bombay!"

Today, Debashree Roy is a ripe 19. Waiting to blossom in Bombay. An avid interest in films did affect her studies, but she has no regrets. "I've always wanted to be a big actress. I was never fond of studies. I owe a lot to Tanuda (Tarun Majumdar) and Rinadi (Aparna Sen). I'm determined to reach the top in Bombay," she said with quiet dignity.

It was then that I saw the steely Leo beneath that vulnerability. Alice doesn't live here anymore.

Text and photographs:
Anil Grover

'36, Chowringhee Lane': when fortune smiled on her



With Mahua and Sandhya in 'Dader Kirti': stepping into her teens



7 DAYS

S	M	T	W	T	F	S
20	21	22	23	24	25	26

The information given below is accurate at the time of going to press

HINDI FILMS

REGULAR SHOWS

Agar Tum Na Hote: Paradise (Bentlnck Street 235442)-4 shows Gem (Acharya Jagad ish Chandra Bose Road 249828) Moonlight (T C Dutta Street 343339) Jaya (Lake Town 573936) Uttara (Bidhan Sarani 552200) & Ujjala (Rusa Road 478666) 3 shows Rajesh Khanna Rekha and Raj Babbar form the leading

cast in this film directed by Lekh Tandon with music by R D Burman

Arth (A) Metro (Chowringhee Road, 233541)-2 30 5 30, 8 30 Basusree (S P Mukherjee Road 478808), Bina (Bidhan Sarani, 341522) & Purnasree (Raja Raj Kissen Street 554033)-noon

Shabana Azmi's husband Kulbushan Kharbanda, who makes ad films falls in love with Smita Patil, a film star. The abandoned woman is also an orphan, an element in the plot which is dictated by the demands of sentimentality. The film deals with her efforts to become independent of him

and, in the Indian context, conveys a powerful message

Excellent performances from the cast are the main strength of this altogether commendable film

Be-Aabroo: Society (Corporation Place, 241002)-12, 3, 6, 9

A series of instances of the physical violation of women is dealt with. The people involved belong to the underworld as well as to the higher strata of society. All the victims take to prostitution. A love story involving a police officer and a victim is threaded in.

As in most other Hindi films the theme is only an excuse for a generous display of flesh

Beteab: Jyoti (Lenin Sarani 241132)-12, 3, 6, 8 45

Star debutants Sunny Deol and Amrita Singh with veteran Shammi Kapoor are in the leading roles of this film, directed by Rahul Rawail with music by R D Burman

Ek Jaan Hain Hum: Majestic (R A Kidwai Road, 242266)-4 shows, Bina (Bidhan Sarani, 341522) Basusree (S P Mukherjee Road 478808) & Purnasree (Raja Raj Kissen Street, 554033)-3 shows

Set on a college campus the film begins with the usual pranks through which the hero attracts the heroine. Tragic elements enter in the form of the worried elder sister of the heroine and her father's consequent bitterness. The hero's father has to prove his son insane in order to reduce the prison sentence he receives for setting fire to the heroine's house. The film ends with a truce.

Nothing new in this film except the faces of the lead pair Rajiv Kapoor and Divya Rana and the director Rajiv Mehra. **Mazdoor:** Lighthouse (Humayun Place 231402)-4 shows

Dilip Kumar is a middleaged worker who gives up his job at the textile mill because of the arrogance of the new owner (Suresh Oberoi). Helped by a benefactor and a young engineer (Raj Babbar) he buys an old mill and becomes a millionaire. His daughter (Padmini Kolhapure) gets named to Raj Babbar who actually loves the benefactor's daughter (Rati Agnihotri). She, however, likes the hero and marries his brother-in-law (Raj Kran) in order to chase him. Padmini has a miscarriage and Babbar has a fight with Raj Kran and thereafter the story winds tediously to its end.

This is a film about the working class with no relation whatsoever to reality. It gives little scope to the talent of Dilip Kumar and Raj Babbar.

Mujhe Insaaf Chahiye: Roxy (Chowringhee Place, 234138)-12 3 6, 9

Rati Agnihotri plays the daughter of a poor clerk and Mithun Chakraborty a rich playboy who is enchanted by her beauty. She too falls in love with him but realises after she becomes pregnant that he will not marry her. She decides



Raj Babbar and Rekha in 'Agar Tum Na Hote' close scrutiny

to have the child and goes to court to get justice and recognition for her child. Rekha plays an advocate who had gone through the same experience in her youth and now fights for female emancipation, and helps her.

A sentimental film, which should appeal to women.

Naukar Biwi Ka: Orient (Bentlock Street, 231917)-4 shows, Uttara (Bidhan Sarani, 552200) & Ujjala (Russa Road 478666)-3 shows

Dharmendra stoops (in the viewer's opinion) to conquer Anita Raj by becoming a Hindi film hero. In the process leading lady Reena Roy falls in love with him. Woven in with this triangle is the father (Om Prakash) of the murdered Vinod Mehra seeking revenge.

This film is far too absurd to be a comedy of any sort.

Prem Tapsya: Hind (Ganesh Chandra Avenue 274259)-4 shows, Uttara (Bidhan Sarani, 552200) & Ujjala (Russa Road 478666)-noon

A wealthy only son has a passion for flying. He falls in love with an air hostess and employs many tactics to win her heart. Eventually he succeeds and they prepare to get married. But another girl whom he had courted in order to make the former jealous re-enters his life. The rest of the film unravels this emotional drama.

A cloying sentimental drama.

Qayamat (A): New Cinema (Lenin Sarani 270147), Mitra (Bidhan Sarani 551133)-3 shows, Priya (Rashbehari



A tense Roy Scheider in 'Jaws 2'

Avenue 464440) Krishna (T.C. Duta Street 344262) Kalika (Sadananda Road 478141) & Jagat (Acharya Prafulla Chandra Road 365108)-4 shows

A medal-winning police officer (Shatrughan Sinha) and his underworld godfather friend (Dharmendra) stand on either side of the law and make a mockery of it. According to the quirks of the story Shatrughan allows Dharmendra to be put behind bars on a false rape charge.

On his release Dharmendra avenges himself by means of psychological torture. The real rapist (Shakti Kapoor) now enters and the story eventually ends with the two friends coming together.

This is a feeble copy of mediocre Hollywood thriller. **Sadma (A):** Elite (S.N. Banerjee Road 241383)-4 shows, Purna (S.P. Mukherjee Road 474567)-3 shows, Mitra (Bidhan Sarani 551133) noon

Written and directed by Balu

Mahendra and starring Kamal Haasan, Sridevi, Gulshan Grover with Suk Smitha, the music of this film is by Ilaiyaraaja with dialogue and lyrics by Gulzar.

Sumbandh (A): Metro (Chowringhee Road, 233541), Sree (Bidhan Sarani, 551515) & Purna (S.P. Mukherjee Road, 474567)—noon

Vinod Mehra plays a college professor who marries one of his students (Rati Agnihotri). Attempting to save his wife from being raped, he inadvertently kills the rapist.

In court, it is revealed that he suffers from a sexual complex acquired as the result of a childhood trauma.

This theme has been exploited to such an extent that the film is virtually a soft core porno.

FOREIGN FILMS

NEW RELEASES

Escape To Athens: Jamuna (Marquis Street, 243715)—12 30 '3, 6, 8 30

REGULAR SHOWS

Friday The 13th (A): New Empire (Humayun Place, 231403)-3 6 8 30

The date is Friday the 13th. The place is a summer camp by a lake. A group of youngsters are helping the owner repair the place for the coming season. A generator failure plunges the place into darkness while a storm rages outside. And then the murderer sets to work.

This is a horror film full of chills and suspense.

Jaws 2 (A): Globe (Lindsay Street 231769)-3 5 45 8 30

This film is a resurrection of the original Jaws in every way, including the storyline. The setting is the same. Amity the holiday resort island during the summer season. The characters remain the same except that Murray Hamilton is now the mayor.

Despite William Butler's cinematography which is excellent, one misses director Steven Spielberg and editor Verna Fields. Bruce the original shark has been replaced by a little fellow.

Savage Harvest: Tiger (Chowringhee Road, 235977)-12, 3 5 45, 8 15

The setting is present-day Africa. Predators of all sorts roam the drought-stricken land. The family and servants of a white coffee planter who has gone to a nearby town, are



sieged by a pride of hungry lions. They barricade themselves in, but the lions break down some of the barricades and claim two victims.

Spread over a time span of a night and part of the following day, this is an entertaining film full of gripping action and nail biting suspense.

Based on a story by Ralph Helfer and Ken Noyle, and directed by Robert Collins, the film stars Tom Skerritt and Michelle Phillips.

BENGALI FILMS

NEW RELEASES

Jaiban Mrityu: Rupban (Bidhan Sarani, 553413), Aruna (M G Road, 358581) & Bharati (S P Mukherjee Road, 474686)—3 shows

One of the superhits starring the legendary Uttam Kumar along with Supnya Devi Mouchak: Radha (Bidhan Sarani, 553045)—2 30, 5 30, 8 30

Uttam Kumar, Sabitri Chatterjee, Ranjit Mulla and Mithu Mukherjee form the leading cast of this film, directed by Arabindo Mukherjee with music by Nachiketa Ghosh

REGULAR SHOWS

Tanya: Sree (Bidhan Sarani, 551515), Purabi (M G Road, 350680) & Indra (Indra Roy Road, 471757)—3, 6, 8 45

Sharmila Tagore, jilted by engineer Dhritiman, moves from her mofussil hometown to Calcutta where she finds a job as an executive Dhritiman Chatterjee re-enters her life when she has to investigate some malpractices in which he is involved

Meanwhile, her childhood friend, Sumitra, is exploited and ultimately abandoned by Deepankar De, with whom she has had a longstanding relationship

The lead pair is good but it is Victor Banerjee who is memorable as the India-loving Britisher towards whom Sharmila is inexorably drawn

TV

CALCUTTA

20 November
4 30 World of sport
8 15 Feature film in Hindi.
9 45 Sports Quiz
21 November
8 00 Sports roundup
9 15 Chitramala: Film songs in different languages



An exhibit by Indira Puri Mistry

9 45 **Dadi Maan** Senal play by Chranjit
22 November

7 55 **Play in Bengali**
9 25 **Ek Mulaqaat/Looking Back-Looking Forward** An interview with A N Mulla

9 45 **National programme of Dance Kuchipudi by Mallika Sarabhai.**

23 November
7 00 **English film senal**
8 10 **Darshaker Darbare**
8 30 **Chitrahari.**

9 15 **Serial Some Mothers Do Ave Em**
9 45 **In This Our Land** Oranges of Nagpur

24 November
8 15 **Kathay O Suray:** Featuring Dwijen Mukherjee
9 15 **Places of Pilgrimage** Bodh Gaya

10 30 **Highlights of the fourth cricket Test**

25 November
6 34 **Telescope**
8 10 **Rabindrasangeet** by Bharati Mukherjee

9 15 **Towards Greater Productivity** Jute
10 30 **Highlights of the fourth cricket Test**

26 November
6 00 **Feature film in Bengali: Godhuli Belaye** Cast Biswajeet, Madhabi Mukherjee, Tarun Kumar, Bikash Roy, Dilip Roy, Sumita Sanyal and others. Direction Chitta Bose
7 40 **Saptahki**
10 30 **Highlights of the fourth cricket Test**

SPECIAL EVENTS

20 November: 6 pm
In aid of Kheilaghar, Maitreyee Devi presents a musical

evening featuring Hemanta Mukherjee, Ramkumar Chatterjee, Ashoktaru Banerjee Ritu Guha, Bani Tagore, Snanda Choudhury and Ranu Mukherjee

At Rabindra Sadan (Cathedral Road 449937)

20 November: 10.30 am
A colourful performance by the renowned danseuse Mallika Sarabhai

At Star Theatre (Bidhan Sarani 551139)

21 November: 6 pm
A programme of devotional songs and recitation featuring Ramkumar Chatterjee, Arundhuti Holme Choudhury, Ramanuj Dasgupta Pradip Ghosh Prabir Majumdar Sayantani Majumdar Nabanita Chakraborty and others

At Rabindra Sadan (Cathedral Road, 449937)

21 November: 6.30 pm
The Indo-American Society presents a cultural evening to commemorate its silver jubilee, with Bharata Natyam by Anjana Banerjee and a sitar recital by Subrata Roy Chowdhury with Ustad Sabir Khan on tabla

At Gyan Manch (Pretoria Street, 433516)

22 to 25 November: 6.30 pm
Calcutta Music Conference presents Britannia Festival of Music and Dance featuring Vilayat Khan Bismilla Khan, Gangubai Hangal, Munwarali Khan, Protima Bedi, Chitresh Das, Madhumita Goswami and Tanuja Thakur

At Kala Mandir (Shakespeare Sarani, 449086)

25 November onwards
A week-long festival of Ben-

gali films organised by Cine Central Calcutta.

At Metro Cinema (Chowringhee Road, 233541)

26 November onwards: 10.30 am to 7.30 pm

A five-day-long exhibition of paintings, drawings and graphics by Indira Puri Mistry

At British Paints Decor Service (32 Chowringhee Road, 249750)

25 November: 7 pm

A Brechtian celebration Ensemble presents two plays *The Informer* and *The Jewish Wife* in Bengali with Subrata Nandy, Dipika Roy, Anik Dutta, Ujjwal Gupta and Sohag Sen in the leading roles. Direction Sohag Sen

At Kala Mandir (B) (Shakespeare Sarani, 449086)

26 November: 7 pm

Sangbarata presents Friedrich Engels' *Rienzi*, a play about power, betrayal and the people. Translated by Alokranjan Dasgupta and directed by Sunil Das, the cast includes Animesh Ganguly, Santanu Ganguly, Sudarshan Roy Chitralekha Basu William and others

At Max Mueller Bhavan (Pramatheesh Barua Sarani, 479404)

Note: Mazdoor shown on page 20 has been withdrawn.

TRAVEL

PLANES

Bombay-Calcutta-Bangkok-Hong Kong-Tokyo: Calcutta arrival AI316 (2) at 2110, Calcutta departure AI316 (2) at 2205

Tokyo-Hong Kong-Bangkok-Calcutta-Bombay: Calcutta arrival AI307 (3) at 2345, Calcutta departure AI307 (4) at 0040

London-Frankfurt-Rome-Bombay-Calcutta: Calcutta arrival AI132 (1) at 1915

Calcutta-Bombay-Dubai-London-New York: Calcutta departure AI103 (1) at 2355

Calcutta-Bangkok: Calcutta departures TG314 (1 3, 6) at 1345, Calcutta arrivals TG313 (1, 3, 6) at 1225

Calcutta-Karachi-Copenhagen: Calcutta departures SK976 (4 7) at 0620; Calcutta arrivals SK975 (4, 7) at 0705

Calcutta-London: Calcutta departure BA144 (2) at 2115, Calcutta arrival BA145 (2) at 1315

Calcutta-Delhi: Departures, IC402 (daily) at 1735, IC263 (daily) at 0630, Calcutta arrivals, IC401 (daily) at 1125,

IC264 (daily) at 2205.
Calcutta-Bombay: Departures, IC176 (daily) at 0545, IC273 (daily) at 1950, Calcutta arrivals, IC175 (daily) at 1125, IC274 (daily) at 1850
Calcutta-Madras: Departure, IC265 (daily) at 1700, Calcutta arrival, IC266 (daily) at 2150
Calcutta-Port Blair: Departure IC265 (2, 5) at 0600, Calcutta arrival IC286 (2, 5) at 1040
Calcutta-Gauhati-Tezpur-Jorhat-Lilabari-Dibrugarh: Departure IC211 (daily) at 0530, Calcutta arrival IC212 (daily) at 1600
Calcutta-Imphal: Departure IC255 (daily) at 0945, Calcutta arrival IC256 (daily) at 1540
Calcutta-Bagdogra: Departure

IC221 (daily) at 1120, Calcutta arrival IC222 (daily) at 1340
Calcutta-Gauhati: Departures IC249 (1, 3, 5, 7) at 0600, IC229 (daily) at 1300; Calcutta arrival IC250 (1, 3, 5, 7) at 1445, IC230 (daily) at 1605
Calcutta-Agartala: Departures IC237 (2, 4, 6, 7) at 0545, IC243 (daily) at 0650, Calcutta arrivals IC238 (2, 4, 6, 7) at 1100 and IC244 (daily) at 0900
Calcutta-Jorhat-Dibrugarh: Departures IC213 (1, 3, 6, 7) at 0600, Calcutta arrivals IC214 (1, 3, 6, 7) at 1015
Calcutta-Silchar-Imphal: Departure IC255 (daily) at 0945, Calcutta arrival IC256 (daily) at 1540




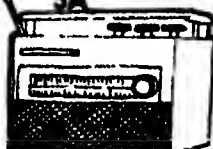



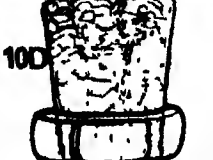


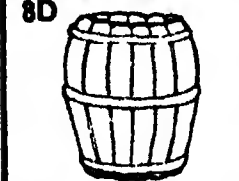
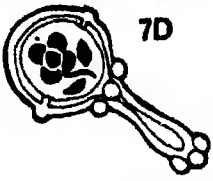


Calcutta-Ranchi-Patna-Lucknow-Delhi: Departure, IC410 (daily) at 0700, Calcutta arrival, IC 409 (daily) at 1045
Calcutta-Kathmandu: Departure, IC247 (1, 3, 4, 5, 7) at 1330, Calcutta arrival, IC248 (1, 3, 4, 5, 7) at 1250
Calcutta-Dhaka: Departure, IC223 (daily) at 1420, Calcutta arrival, IC224 (daily) at 1620
Calcutta-Chittagong: Departure IC225 (4, 7) at 1530, Calcutta arrival IC226 (4, 7) at 1830
Calcutta-Bhubaneswar-Hyderabad-Bangalore: Departure IC269 (2, 4, 6) at 1140, Calcutta arrival IC270 (2, 4, 6) at 2125
Calcutta-Nagpur-Hyderabad-Bangalore: De-

parture IC269 (3, 5, 7) at 1140, Calcutta arrival IC270 (3, 5, 7) at 2124
Calcutta-Bhubaneswar-Vishakhapatnam: Departure IC277 (1, 3, 5, 7) at 1210; Calcutta arrival IC278 (1, 3, 5, 7) at 1650
Calcutta-Varanasi-Gorakhpur: Departure IC281 (2, 4, 6, 7) at 1210, Calcutta arrival IC282 (2, 4, 6, 7) at 1855
Calcutta-Jamshedpur-Rourkela-Ranchi: Departure PF715 (2, 4, 6) at 0700, Calcutta arrival PF716 (2, 4, 6) at 1305
Calcutta-Jamshedpur: Departure PF717 (1, 3, 5) at 0700, Calcutta arrival PF718 (1, 3, 5) at 0900

TRAINS

EASTERN RAILWAY (HOWRAH) MAIL				EXPRESS				
Departure Up	Time	Arrival Time	Dn	Departure Up	Time	Arrival Time	Dn	
1	19-20	Delhi Kaika Mail	8-15	2	59	18-55	Dep — Tues, Thurs & Saturday	
5	20-00	Amritsar Mail	7-55	6	165	12-30	Arr — Wed, Fri & Sunday	
3	20-40	Bombay Mail via Allahabad	12-50	4			Kemrup Express	6-30 60
							New Bongaigaon Janata Express	13-35 166
81	9-45	Alr-Cond. Express Tri-Wkly via Gaya	17-10	82	307	6-10	Black Diamond Express	21-25 308
		Dep — Tues & Wed up to New Delhi			309	17-15	Coolfield Express	10-30 310
		Dep — Sat up to Amritsar			305	18-20	Asansol Express	8-45 306
		Arr — Tues, Wed & Saturday					SEALDAH (MAIL & EXPRESS)	
103	9-45	Alr-Cond. Express Bi-Wkly via Patna	17-10	104	43	19-15	Darjeeling Mail	8-45 44
		Dep — Thurs up to New Delhi			53	22-00	Gaur Express	5-00 54
		Dep — Sun up to Amritsar			51	11-45	Jammu Tawi Express	15-40 52
		Arr — Mon, & Friday			13	20-45	Upper India Express via SBG Loop	11-55 14
101	16-55	Rajdhani Alr-Cond. Exp. 4 days a week	11-05	102	303	18-20	Bhagirathi (Lalgola) Express	10-20 304
		Dep — Mon, Thurs, Fri & Sunday					SOUTH-EASTERN RAILWAY (HOWRAH) MAIL	
		Arr — Tues, Wed, Sat & Sunday			3	20-00	Madras Mail	6-10 4
173	5-45	Himagiri (Jammu-Tawi) Exp. Tri-Wkly	23-35	174	2	20-15	Bombay Mail via Nagpur	7-00 1
		Dep — Wed, Sat & Sunday					EXPRESS	
		Arr — Mon, Tues & Friday			60	14-15	Gitanjali (Bombay) Express 5 days a week	13-40 59
67	10-55	Bombay Janata Express Tri-Wkly	21-15	68			Dep — Mon Tues Wed, Fri & Saturday	
		Dep — Mon Wed & Friday					Arr — Mon, Tues, Thurs Fri & Saturday	
		Arr — Tues, Thurs & Sunday			134	20-50	Ahmedabad Express 4 days a week	4-00 133
61	22-55	Dehraun Janata Express Wkly	8-15	62			Dep — Tues, Thurs Fri & Sunday	
		Dep — Sunday					Arr — Tues, Wed, Fri & Sunday	
9	21-35	Doon Express via Grand Chord	6-55	10	30	12-45	Bombay Express via Nagpur	13-10 29
7	10-10	Toofan Express via Main Line	18-15	8	141	16-25	Coromandal (Madras) Express	10 45 142
49	14-20	Amritsar Express	15-45	50	37	23-10	Madras Janata Express	4-10 38
11	21-00	Delhi Express via Main Line	6-05	12	13	17-30	Tata Steel Express	10-18 14
39	21-10	Delhi Janata Express via Main Line	5-20	40	11	6-20	Ispat Express	21-50 12
19	22-00	Gorakhpur Express	10-50	20	5	22-10	Jharsuguda Express	5-00 6
21	16-05	Mithila Express	6-45	22	15	21-25	Ranchi Hatia Express	6-40 16
57	6-10	Kanchenjunga Express Tri-Wkly	19-30	58	07	22-35	Puri Express	5-30 8
					09	18-45	Jagannath (Puri) Express	8-00 10
					45	10-50	East Coast (Hyderabad) Express	16-15 46

WONDERLAND

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Barter Bank

If you read an item in this page that you wish to respond to, please write in to Barter Bank, c/o THE TELEGRAPH Colour Magazine, 6 Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

- **Books:** I offer Advanced Accounts by M.C. Shukla and J.S. Grewal in good condition for Advanced Accounts by Das and Basu (Part II) or Business Mathematics by Sancheti Kapoor for CA Intermediate. Contact Raj Kumar Bhagat

- **Radio jacket:** I would like to exchange a leather jacket of a Philips Two-in-One radio recorder 197 (almost new) for two pre-recorded cassettes of Bengali songs by any popular singer or two C-60 Philips Ferro blank cassettes. Write to Ujjal Singha.

- **Magazines:** I offer rare Bengali magazines for textbooks for ICWAI (Group II and Group III Inter). Contact Kamal Dutta.

- **Clock:** I offer a Seikossa wall clock (pre-war) for any good brand alarm clock. Contact Amba Chatterjee.

- **Stamps:** I have over 2,000 stamps from Bangladesh which I would like to exchange for picture postcards. Write to Ratnadip Banerjee.



JUST-A-MINUTE

WHO'S WHOSE

By Shamlu Dudeja

Rina, Tina and Lina live in house numbers 1, 2 and 3, but not necessarily in that order. They have a dog each, a Dobermann, a Poodle and a Spitz, again not necessarily in that order. These facts are known about them:

The two female dogs both live next to the male dog.

There was a litter of pups each in house No. 3 and in Lina's house

Rina has bought some pink ribbons for her dog.

The name of the Spitz is Sultan.

Who belongs to whom, and where do they live?

Answer on Page 7

11 Pan
 Rattle 8 Barrel 10 Cork
 Bus 3 Vase 4 Wig 7
 Down: 1 Trophy 2 Cac-
 Fairy 13 Hest
 6 Pitcher 9 Scooter 12
 Across: 1 Tick 5 Radio
SOLUTIONS

Junior Whirl

by Hal Kaufman



HOW TO LEARN SOMEONE'S AGE

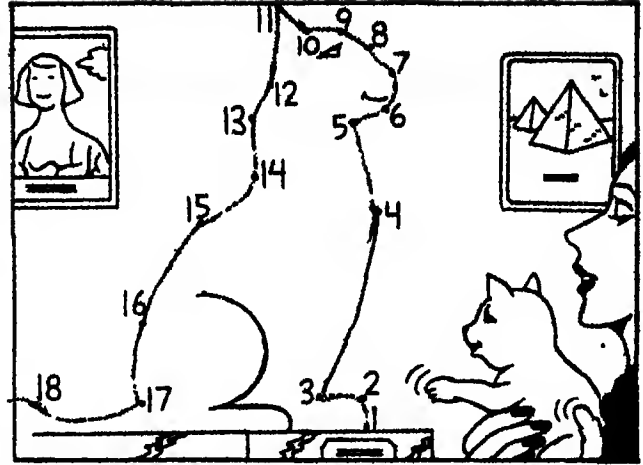
Here's how you can induce someone to reveal his or her age

Ask the person to assist you with a magic trick. Request that the person write down his or her age. Ask the person to double the years, add five, multiply by 50, subtract the number of days in a year (365), and then add the number of coins contained in his or her pocket or purse. To the final sum add 115.

The result will yield in its first two digits the person's age, and in the last two digits the number of coins.

• **FIELD DAY!** Ima Wagg wrote her doctoral thesis on multi-coloured sea cows. When asked her field of study, Ima replied: "SEETANAM-EUH EHT." Read cap-letter words in reverse for sense. No fair peeking at answer below.

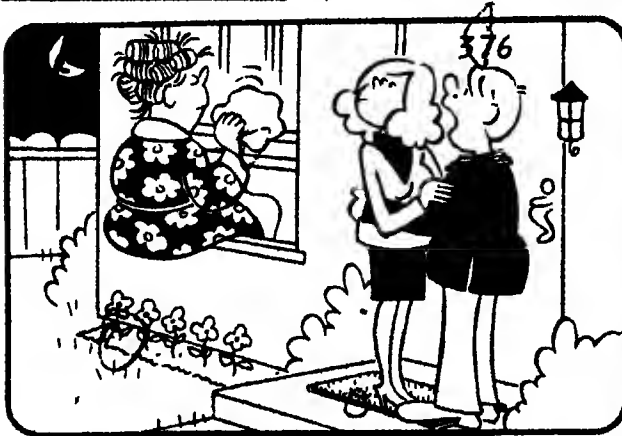
The hue monies



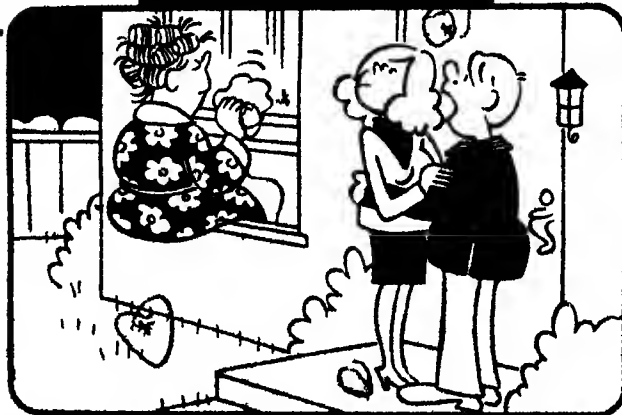
CAT'S MEOW! Start at dot 1, draw a line to dot 2, 3, 4 and so on, to see what's missing from the dot scene above.

• **String Trios!** Find geographic names linked in letters: 1. Three countries—SPAIN, AUSTRIA. 2. Three cities—CAIRO, MECCA. 3. Three rivers—VOLGA, GANGES, SAHARA. 4. Three U.S. states—OHIO, WASHINGTON.

1 Spain India Austria 2 Cairo Rome Mecca 3 Volga Ganges Sahara 4 Ohio Iowa Washington



HOCUS-FOCUS



CAN YOU TRUST YOUR EYES? There are at least six differences in drawing details between top and bottom panels. How quickly can you find them? Check answers with these below.

Differences: 1. House number is missing 2. Bag is smaller 3. Flower bed is lower 4. Door mat is missing 5. House number is missing 6. Door handle is lower



SCRATCH HIT

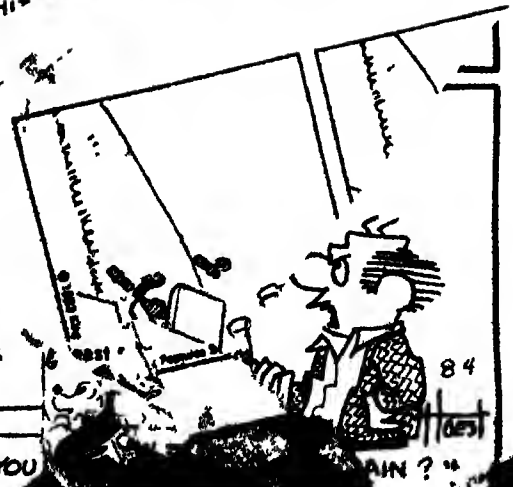
1—Red. 2—Gr.

S
SCOR
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two cl

THEN
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Try to at

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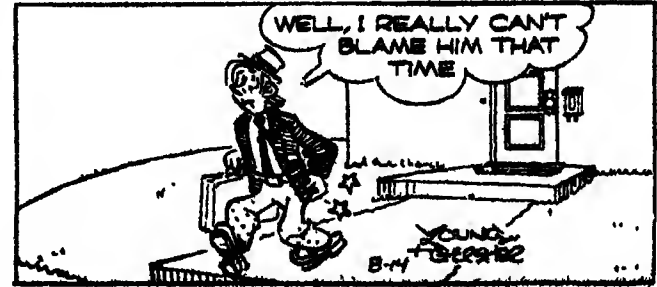
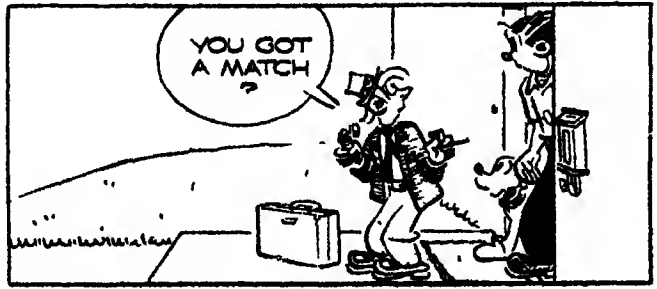
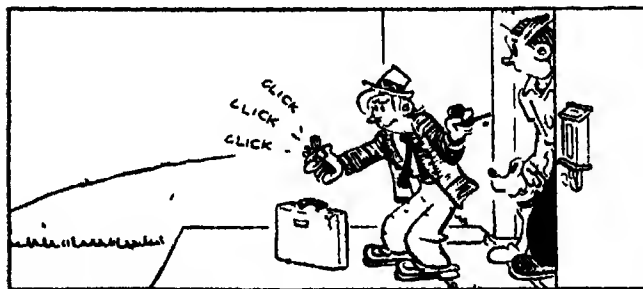
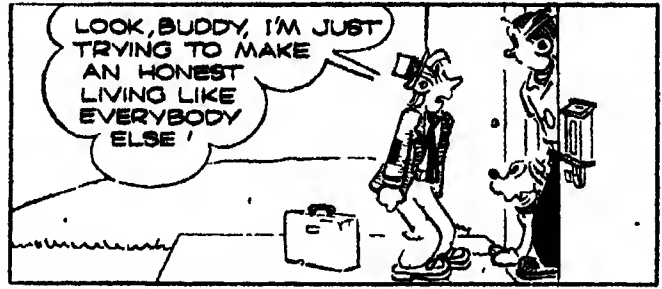
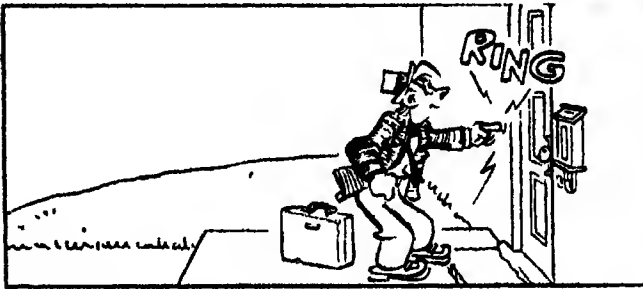
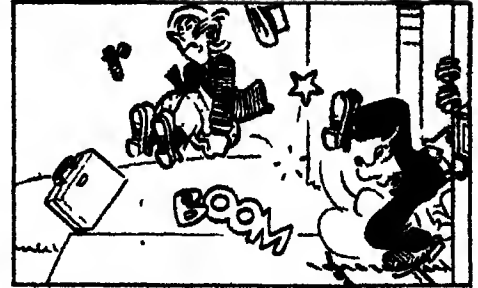
84

AIN?

Comics

BLONDIE

by YOUNG and GERSHER

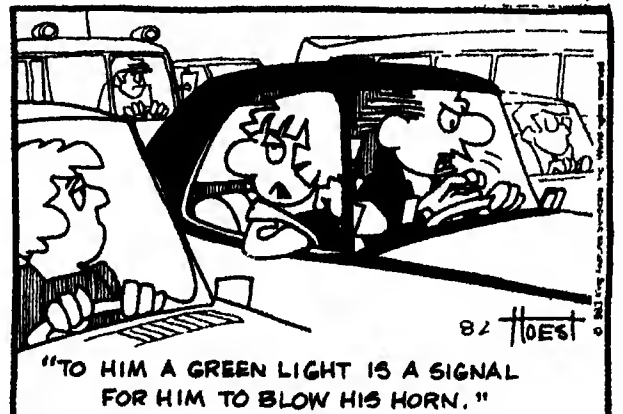
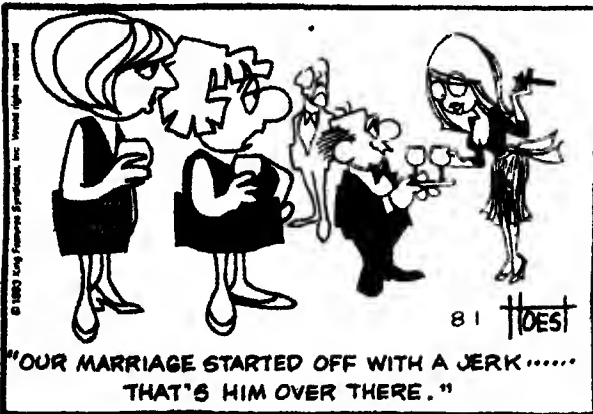


MOOSE MILLER

By Bob Weber



THE LOCKHORNS



JULIET JONES

By Stan Drake



GOING SOMEWHERE, MISS?

GETTING SOME FRESH AIR. AM I OFF LIMITS?



NOT SO FAR.

GOOD! THEN YOU WON'T HAVE TO SHOOT ME, WILL YOU?



YOU KNOW, GENERAL, THAT COLONEL WALES TAKES EVERY SHEET I TRANSCRIBE FROM MY NOTES. I DON'T KNOW WHAT HE DOES WITH THEM.

I DO.



HE REWRITES THEM. EVE, EDITS MY AUTOBIOGRAPHY SO THAT THE TRUTH, AS I SEE IT WILL NEVER BE KNOWN!



I THINK I KNOW A WAY TO HANDLE THAT SIR!

YOU DO CHILD? TELL ME!

MANDRAKE

By Lee Falk



I WAS IN NO DANGER WHEN YOU GRABBED ME I CAN DO THIS

!!!

3 20



WALKING IN SPACE IS FUN IT'S QUITE EASY WHEN YOU GET THE HANG OF IT

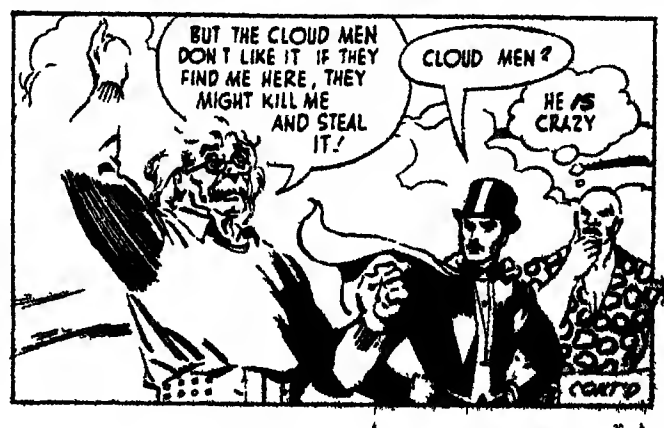
!?

OF COURSE YOU NEED MY BELT



THEN YOU'VE FINALLY DISCOVERED THE SECRET OF ANTIGRAVITY

YES YOU'VE SEEN IT WORK REMEMBER HOW THEY MOCKED ME CALLED ME CRAZY

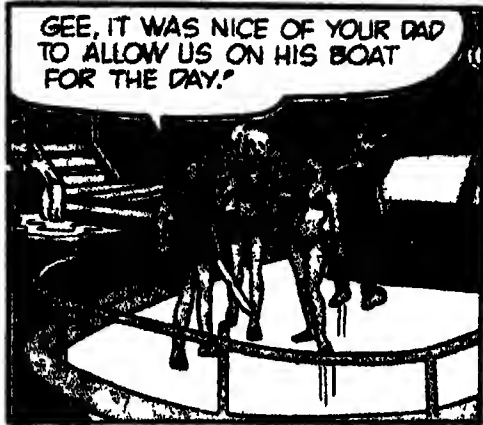


BUT THE CLOUD MEN DON'T LIKE IT IF THEY FIND ME HERE, THEY MIGHT KILL ME AND STEAL IT!

CLOUD MEN?

HE IS CRAZY

ARCHIE



CALCUTTA / Alope Mitra





CALLING EVERYBODY UNDER 14!!

You've never had something as good come your way!

The Wiz Biz Club is in full swing now. Thousands of children from all over India have already become members of the most exclusive newspaper club in the country! Join their fraternity and taste the joy of novelty each week.

Fill in the form given below, attach a postal order worth Rupees five in favour of "The Telegraph" and mail it. Or better still. Cut out the coupon and bring along the money to the office of THE TELEGRAPH. The address: 6, Prafulla Sarkar Street, Calcutta 700 001.

Join the Wiz Biz Club! Join the world of fun!

Application Form

Name (in block capitals) Surname _____

First name _____

Date of Birth _____

Address _____

Name of school you attend _____

Class _____

Hobbies/interests _____



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Date of Birth _____

Address _____

Name of school you attend _____

Class _____

Hobbies/interests _____

Post Mortem

Zoo Animals

Regarding the article on zoo deaths (Oct 30), like the theory of relativity, harmlessness in animals is a relative term. A dangerous animal like a wolf, if it loses to another wolf, will lie and expose its

Wander and expose itself will inner from killer. But the relentless animals postures of

elevated. Therefore and perhaps deer or antelope confined space, the coup de grace. Even larger animals will bloody one tear in a cage. There is no solution—remove it may so.

ago the captivator gun is team reception essential. A tranquilliser gun, out of order, will mean an application to the ministry which will apply for the necessary foreign exchange! What is more difficult than shooting the missile accurately, is calculating the tranquilliser dosage. Animals vary in sensitivity. Calculations based on body weight sometimes result in death.

Wild animals are more easily infected by TB than human beings. It would be better to say that the constant stream of visitors gives the animals infections.

Carnivores have greater natural resistance. In the wild, they live off the infirm, the sick and the young. The low protein diet of herbivores does not make them more susceptible, unless there is actual undernourishment.

Keeping the animals well separated from the visitors will also reduce TB. They should not be able to lick or snuffle the wire netting touched by visitors. This will also reduce punctured eye balls.

Enteric and liver dis-

eases are rooted in dirty drinking water, spoilt and rat polluted food. Visitors' unsuitable offerings also contribute. Prevention is the answer. Incidentally, routine doses of ordinary garlic will control worms in birds and herbivores.

You are right about the beef. My own dog had constant problems even on well cooked beef. When switched to mutton offal, he flourished.

For healthy animals and birds, good nourishing food is not enough. The tortoises in the picture appear to be eating off a sheet. If the food is spilt on the ground, they can pick up enough stones with the food, cause injury. Birds, on the other hand, need grit. Ostriches regularly die in zoos from swallowing pens, spoons, keys and other miscellany. All they are craving for are hard stones to grind the food in their gizzards. Usually these are not provided.

Poultrymen know that confined hens have to be kept busy—usually by exercising for their food. Otherwise they take to plucking feathers and comb pecking, out of sheer boredom. Watch the related pheasants in the zoo. They walk around morose, with nothing to do. Even hanging a bunch of greens just out of reach, would keep them healthier and happier.

The ducks need greens too, preferably water weeds. The Muscovy and Brahminy ducks are regular grazers, but where is the grass in their cages?

The carnivores enjoy stalking, killing, skinning and selecting choice portions to eat. In the zoo they get a hunk of meat, or worse, minced meat. That is guzzled and then ennui follows. A dead bird with the feathers left on, or an animal with the skin on would be a wind-fall. I have watched a grown leopard in Madras zoo spend half an hour, licking one solitary sparrow it had somehow killed.

The more intelligent the

animal the more it suffers from lack of stimulation. The primates suffer most of all. This results in constant pacing, bad temper, attacks on visitors and masturbation. They need regular changes in their food, unpeeled and unchopped fruits and vegetables, and toys. A cage with a view of the other cages helps.

Healthy and happy animals breed without much encouragement. Inbreeding for half a dozen generations is an unlikely explanation for infertility. Most pedigree domestic animals and poultry are inbred. They develop breed faults, but do not become sterile.

The zoo authorities will find answers to most of their problems if they consult the many bird fanciers, animal owners, herpetologists, aquarium hobbyists and professional animal husbandary men in and around Calcutta.

Debasish Ray,
Jamalpur

Aniruddha Mookherjee replies:

(1) My story used "harmlessness" in the context of man and animal, and not animal and animal. (2) Arrows and cross bows have been used before the gun was invented and are used even now in some cases but thick skinned animals pose problems. (3) It is true that calculating the dosage is difficult and varies from animal to animal but that stage comes after you have procured something to shoot the drug with. (4) The comment regarding herbivores is, I feel, incorrect, but, again, opinions vary. I agree entirely with the rest of the statements.

Calcutta

Of all the photographs published in Calcutta so far, I liked the one of the constable making khani (Sept 25) the best. Congratulations to Mr Raju Prasad Sunil Bhasin. Silchar

Contents

The Telegraph

11 DEC 1983

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The fifth Test vs the West Indies started yesterday in Calcutta. Going down memory lane, Nostalgia recalls the tragedy of January 1, 1967 when the Eden Gardens went up in flames. Mansur Ali Khan Pataudi, who was the Indian skipper then, writes about that fateful Test. Clive Lloyd who made his debut in that series and is now the Windies captain, adds some anecdotes to the story in a companion piece. Raju Mukherji talks about the drama of Eden Gardens down the years.

14

Sudipta Sen Gupta is one of the two women members on the Antarctica expedition. Lime-light

16

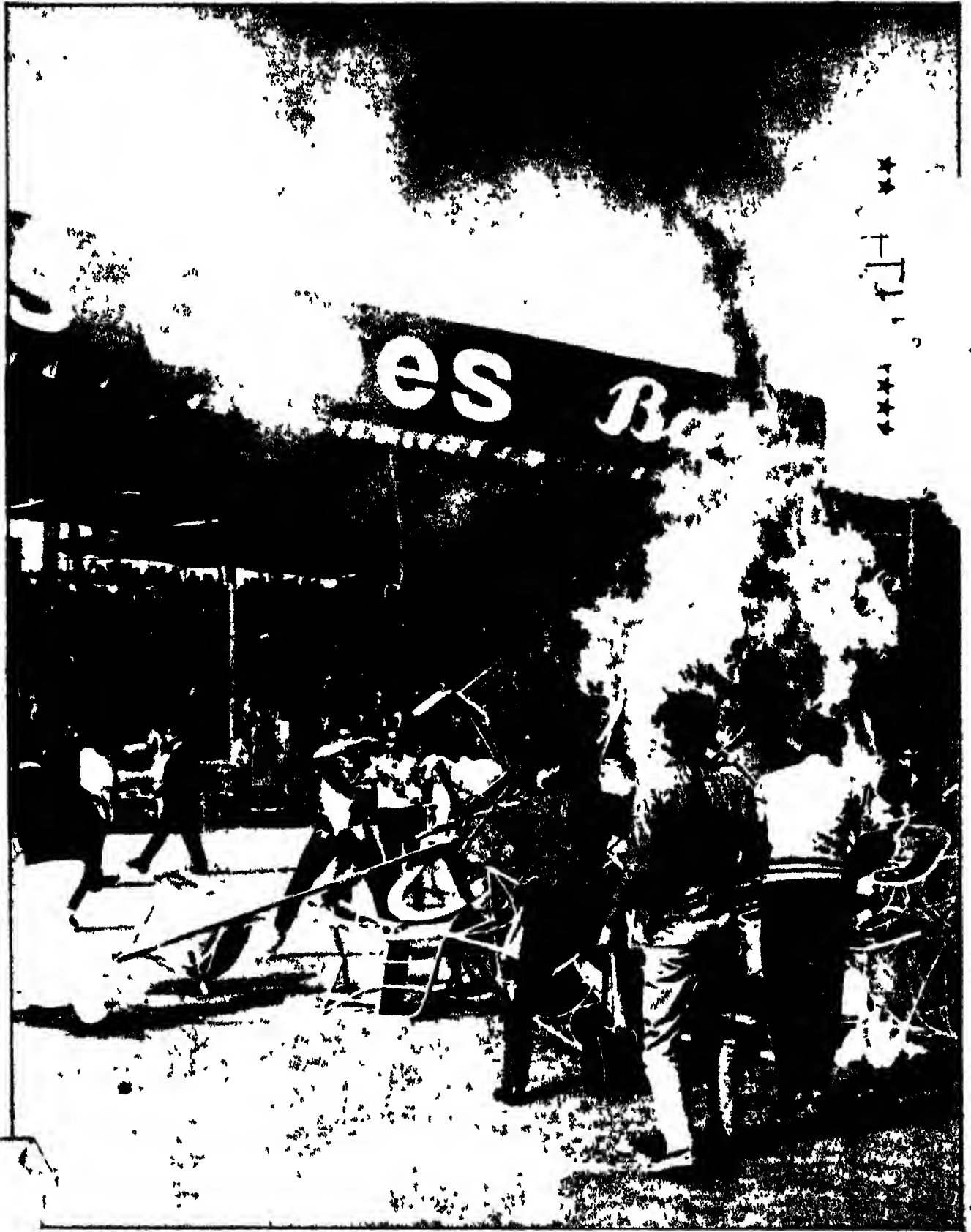
A colour centrespread on world fashions in Rainbow.

Cover: Eden Gardens. Transparency by Satyaki

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NOSTALGIA / January 1, 1967



WHEN WE WERE ASKED TO LOSE THE TEST

Mansur All Khan Pataudi recalls the events of that fateful India vs West Indies Calcutta Test

WE are all familiar with the reactions after a Test match is won. The morale of the team is considerably elevated, the spectators are pleased and perhaps there is an increase in the country's prestige. But if, in the larger interests of cricket when a team is asked to accept defeat, how does that sound?

It may sound odd, but 16 years ago the captain of the Indian cricket team received this request. Cricket enthusiasts who have crossed their teens will certainly remember the 1966-67 Calcutta Test against the West Indies. And with the memories of that Test, other related incidents will automatically come to mind—the pitch being destroyed, the pavilion being burnt, both players and spectators being victims of tear gas and, finally, a resounding defeat for the Indians.

It will be remembered that India had lost the toss. Under the captaincy of Sobers, the West Indians notched up a huge score and Gibbs played havoc with the Indian batsmen. Those present at the Gardens on that day can never forget the gentleman who has gone down in history as the man who was beaten up. He had come onto the ground to pacify the irate crowd in the eastern stands and in the process was brutally assaulted by the police. The spectators lost no time in expressing their sympathy with this gentleman of gentlemen and poured onto the playing arena in hundreds and thousands.

Readers may recollect all these incidents but I think only a select few came to know what took place, moments and a few hours after that drama, in the players' dressing rooms and hotel. It is high time more people did.

In those days, prior to a Test match, the CAB officials used to go underground. For that matter, the Delhi officials were a step ahead. As a result, even the players, had diffi-

culty in securing complimentary tickets. The senior officials used to hide away in hotels. So it was almost impossible to contact them. They even went so far as to plant themselves in the same hotel as the players. And tracing them would have required an Hercule Poirot or Sherlock Holmes.

By a sheer stroke of luck one might get a ticket from them but it would not solve the problem. There was bound to be another ticket bearing the same number. And through this system an additional 25 per cent would be admitted to the Gardens which could accommodate only 60,000. That this racket would

culminate in a violent outlet was almost predictable.

When, on that particular day, all hell broke loose, the players took refuge in the dressing rooms which had hardly any security arrangements. Needless to mention, this captain was the first to take shelter there. He was astonished to find a high-ranking CAB official inside a toilet with a brief case clutched to his chest.

And even amid that tension, I could not help enjoying the humour of the situation. The brief case, of course, was full of unsold tickets. But with the firing of tear gas shells the situation lost its hilarity. As the players soothed their burning eyes with wet handkerchiefs, the crackling noise of wooden logs in the engulfing fire could be heard. The situation had taken a turn for the worse and the players became panic-stricken.

IN those perplexed moments we were almost certain that the violent mob outside was waiting for our scalps. After a quick conference,



'Tiger' Pataudi and Gary Sobers: giving a hand to each other

it was decided that the captain, as the representative of the players, should face the mob and feel its pulse and determine who their target was—the players, the organisers or the police. I went ahead but informed my team mates that I did not guarantee their security.

A few yards off the pavilion I came across some agitated youths who assured me that they had no grievances against the players. They were after the officials. I conveyed this heartening message to the dressing rooms through one of the young men and took the first available car home. Later, I learnt that the officials, disguised in blazers and with cricket gear were removed to a safer place by the players themselves.

The West Indians managed to return to their hotel on their own. Hunte, as was typical of him, tried to save his national flag from the flames. The huge Griffith volunteered to run to the Great Eastern Hotel. On the way, he was intercepted by two schoolboys who wanted an autograph. He was so terrified that he thought they were charging at him. He accelerated and almost fainted in the hotel lobby.

The West Indians were so panic-stricken that they decided to call off the tour and fly home. In the afternoon, the officials learned of this decision. They made repeated appeals to Sobers, but he refused to budge. The officials decided to wait



Griffith: ran all the way to Great Eastern Hotel

till the tension subsided, hoping that Sobers would then soften his attitude.

The Indian team, meanwhile, did not know of the touring captain's decision until the next morning's papers reached them. They were also aware that resumption of play on this pitch—thoroughly damaged, dug up and subjected to a mass stampede—would mean certain defeat. They were in no mood to carry on with the Test just to save the faces of a few officials.

They had saved the lives of two

officials on their way back to the hotel: surely that was sufficient? The right of the players to refuse to play in such situations is granted by the laws of cricket: they informed the officials of their stand.

But the CAB was fortunate. Sir Frank Worrell was in Calcutta (he passed away soon after). He was a great cricketer, a great captain and, above all, a great man. He was a father figure to his team. Rohan Kanhai was intent on taking the very next flight home. Worrell simply said: "No, you must play." And Kanhai succumbed. Then Sir Frank reminded the other members of the touring team that such incidents, on a smaller scale, were not unusual in the West Indies.

IF the tour were called off it would cause irreparable damage to the game. Worrell could sense the psychology of the spectators. He knew that the anger and frustration of the crowd had by then subsided. After all these discussions with Worrell the West Indies started to think anew of the Test.

Now it was the turn of the CAB to persuade us to play in order to save it from humiliation. The wicket at the Gardens was in a deplorable state. A defeat was certain. The Indian team was made a scapegoat simply for the sake of a handful of officials. The argument was that we should accept defeat for the sake of a larger interest. The CAB also promised that there would be no recurrence of such incidents.

After much thought we consented. But the resumption of play did not depend on one team. The consent of the West Indies was also essential. In my capacity as captain, I then made a request to my counterpart in the other team. The West Indies were reluctant, but agreed when they were guaranteed of their physical security and reminded that victory was bound to be theirs.

Play resumed peacefully the following morning. India took the field prepared for defeat. The CAB officials expressed their gratitude, rather characteristically, by offering a Rs 100 bonus to each player. Fortunately, these were not the same officials who had been escorted to safety from the spectators' wrath on that fateful day. Had they been the same, the players would probably have reacted in exactly the same ways as the spectators on the previous day.



Worrell and Sir Frank share a happy moment

COME TO THINK OF IT, HUNTE WAS FUNNY

Clive Lloyd presents his memories of that day

I am looking forward to visiting Calcutta once again and playing at the Eden Gardens for the third time. My visit there will help in rekindling past associations. I have got quite a few friends there and I will be accompanied by my wife and son. The city, I am told, has undergone a great transformation like the Eden Gardens.

The Gardens is quite a nice ground though I have frightening memories of January 1, 1967. The occasion being the New Year riots that led to many being hospitalised. That was my first series and things had been hotting up. I mean an explosion was very much on the cards.

From what I gathered the organisers had sold out tickets much in excess of the seating capacity. Now, there's obviously going to be trouble if people dole out money only to find no seats for them.

You had people encroaching on the boundary line violating the sanctity of the sight screen and so on. I don't remember much, it's been such a long time, but what remains etched in my memory is that all the players were panicky. You had people being bombarded with bricks. The works.

It truly was scary, what with fires all over the place. If I am not wrong,



the Eden Gardens pavilion was burned down.

Quite an eventful debut series I must say.

And looking back I think of one humorous incident. Though, to put the record straight, it wasn't in the least entertaining then. Good old Conrad Hunte decided to have a go at the bravery medal by staying back to bring down the West Indies flag before it got consumed by fire. While we ran helter skelter, he stayed put.

As I said earlier, it sounds amusing now, but then it was an entirely different cup of tea.

I am told a new pavilion has come up, the Club House as they say. I am also told they have done a good job of it. I haven't played at the Gardens for many years and my appearance in the fifth Test of this series could be the last on that ground. You never know. And this alone is reason enough to eagerly look forward to playing there.

THE next time I played there was in 1974-75, as skipper. There was no trouble then and on New Year's Day, 1975, we were handed out a defeat by the Tige Pataudi-led Indian team. Thankfully, instead of fire we merely had to encounter firecrackers.

Calcutta will thus not be an alien city for me. It will be for quite a few of my team members though. Apart from my wife and son, my family physician, Dr Bhaduri, will be flying down from Manchester to view the Test. I have always been warmly received by Calcuttans and this time things shouldn't be any different.

● Clive Lloyd's piece was written when the fourth Test at Bombay was being played.



The brickbattling begins and the police swing into action

THE ROMANCE OF EDEN GARDENS

Raju Mukherji recalls the intense relationship between the ground, the spectators and the flannelled heroes

CALCUTTA has a way with cricket and cricketers. Where else can one think of 80,000-plus engrossed in the proceedings, on and off the field, no matter what the outcome? For that matter, which other city can lay claims to have had so many Test cricketers arrowed down by Cupid to the altar? That's Calcutta. The city that knows no peace till the Test match arrives on an annual visit.

Test cricket is back with us yet again. And, again, it will evoke so many different emotions in so many different people. For some a passion, for others a pastime but, I reckon, for most a compelling jamboree, haunting memories notwithstanding. But cricket being cricket, and Calcutta being Calcutta, they can hardly accept the pangs of separation for very long.

Cricket is Calcutta's paramour. Elegant and elusive. Enchanting and exclusive. No maiden has ever been waited upon with such expectation and excitement. And then when she enters, Eden Gardens erupts.

To cricketers the world over, Eden Gardens is a magic name. A name that conjures visions of 1,60,000 bright eyes in deep intent. Hypnotic in appeal. Hypersensitive in feeling. The hush that falls as the first over begins has all the aura of a Kafkaesque scenario.

The sylvan environs of Eden Gardens, reminiscent of English cricket grounds even 30 years ago, blends marvellously with the mellow December sun that heralds a typical Calcutta winter morning. The lush green carpet blooms a welcome to all cricketers at this historic, hallowed ground which has been the home of Bengal cricket ever since the hoary days of the 1860s.

Folklore has it that the property originally belonged to the Maharaja of Cooch Behar. Another tells us that it was in the hands of the Auckland family. Whoever was the owner, it eventually passed into the possession of the Eden sisters who presented it to the citizens of Calcutta for recreation and enjoyment.

And most appropriately the name stuck to provide cricket lovers with the pleasures of the lost world.

Endearing December: Not too long ago the pall of mist over the lazy Hooghly had an ally in the swaying palms and the towering poplars and pines which playfully hissed round with the breeze to create the gloomy haunt of swing and swerve. Alas! the ghosts of aerial movement have given way to surly tastes of concrete stands and iron railings. In sorrow, the mist leaves at dawn and returns late, much to the comfort of the batsman today. Yet I can think of no more endearing place to spend a December day.

Test cricket came to Eden Gardens on the last day of 1926. India was still not in the official league when Arthur Gilligan with the great Maurice Tate in tow led his MCC side out on to the famous turf of his hosts, the Calcutta Cricket Club. It was the second of the two unofficial Tests scheduled in India that year. MCC went back sufficiently impressed with the Indian sides, particularly with the exploits of Prof D.B. Deodhar, C.K. Nayudu and Wazir Ali. The obvious outcome was India's grand entry among the select few to enjoy the official Test status.

Cricket thrived and prospered in the city. Encouraged by the British residents, the princely houses of Cooch Behar and Natore patronised the game in the state with a fervour typical of pioneers.

And then it was only a matter of time when Douglas Jardine's MCC team arrived to play the first official Test at Calcutta on December 31, 1934. Since then no less than 22 official Tests have been contested on the manicured lawns of the Gardens. India had to wait till 1961-62 to earn her first victory on Calcutta soil when Ted Dexter, Ken Barrington and company, had to acknowledge the superiority of the Indian spinners. Three victories to five defeats is India's record at the Gardens.

BY the 60s, cricket had become an unyielding passion of Calcuttans; although not quite the craze that it was to become in the 70s.

The change from a "meadow game" atmosphere was brought about by the genius of Rohan Kanhai and Garfield Sobers, and the blood-chilling fury of Wes Hall and Roy Gilchrist. Little did the brilliant West Indians realise in 1958 that they were about to transform the city's pleasant winter pastime into an infatuation reaching hysterical proportions.

No doubt cricket was gradually becoming popular ever since the day Mushtaq Ali and Mohammed Nissar captured the imagination of the locals who had by then made acquaintance with the imposing Jack Ryder and the mercurial Charlie Macartney, followed by the majestic Joe Hardstaff and the pugnacious Bill Edrich. Denis Compton's magnificence in the War years is still spoken of with awe by the generation which had the good fortune to see Keith Miller at his best.

But the actual metamorphosis came with the advent of Kanhai and his mind-boggling strokeplay which even at times attempted to defy the pull of gravity! No less was Sobers with his elastic brilliance and the thrilling sight of the ebony giant, Hall. Almost overnight, as it were, queues started forming and Test tickets became an established status symbol.

No longer could the connoisseur enjoy his cricket in peace. No longer could a youngster touch Everton Weekes' gloves before the latter went rampaging. Nor could he ask Sonny Ramadhin for his autograph while fielding on the fence. A quiet chat with Sir Frank Worrell or Mike Brearley became an impossibility. Or the chance to offer chewing-gum to Neil Harford of New Zealand, as I once did.

Sudden changes: The change came all of a sudden. Economics did away with the reclining chairs; riot flames chased the shamanias away;

stampedes caused loss of life and limb depriving daily ticket holders of their pleasure.

However the heavy roller Gungar-am still stands, after nearly 200 years, a mute witness to the ravages of time and taste. The famous pavilion of finest imported teak, dating back to 1871, where Lagden and Longfield conversed, Hitch and Hoise played at billiards, has vanished. The wicker chairs where Vijay Merchant and Vijay Hazare relaxed have long gone. The historical photographs which earned universal admiration have not even found place on a mantel for future generations to cherish the glorious cricketing heritage that is Calcutta's. The departed souls of Vinoo Mankad and Amar Singh would be at a complete loss if they were to come back to their favourite Eden Gardens.

Today the concrete coliseum enables 80,000-plus to cross the turnstile to be a part of the ethos that is the essence of Test cricket in Calcutta. Those days of sandwiches and *alu-puris* washed down by Coke and fresh oranges are over. The turf that once prided itself in the fact that on the outfield lawn tennis championships were held is only a pale shadow of its former self.

As I go down memory lane the floodgates open. It was here that Prince Salim (Durrani) and Panther (Chandu) Borde lifted our hearts time and again. Tiger Pataudi prowling the covers. The young, ebullient Clive Lloyd of 1967 chasing the cherry as if his whole life depended on it. Abbas Ali Baig square cutting four consecutive fours against the spin and then losing his middle stump while trying to pull the last

ball of the day. M.L. Jaisimha's belligerence having Barry Knight on his knees. And, of course, Budhi Kunderan's audacious batting approach that gave the staunchest of hearts a twinge or two.

NOSTALGIA knows no bounds. Who can ever forget Gary Sobers' attempt to catch a mishonk (Kunderan's, who else's?) to the third man region by sprinting at least 50 yards from the second slip? B.S. Chandrasekhar's spell of 1974? The aura of Richie Benaud? Saeed Ahmed's combat with Subhas Gupte? Alan Davidson's lazy elegance? Ajit Wadekar's brilliant catch to dismiss Derek Underwood? Or Keith Stackpole's? Or Barry Wood's? Or, for that matter, the Eknath Solkar magic at short-leg especially the Tony Lewis catch?

Thankfully, disappointments have been few at the Gardens. None more than the unfortunate incident of January 1, 1967, when a cruel assault on an innocent spectator sparked off crowd invasion and all but cancellation of the day's play. Sir Frank Worrell, then in Calcutta to lecture at Jadavpur University, prevailed upon the two teams to continue the match.

Then again the stampede in the daily ticket queue which ended in loss of lives still remains a haunting dream. However the overcrowding of the 60s and the resultant pandemonium is hopefully a thing of the past.

To ruminate, comes the vivid pictures of Alvin Kallicharjan's artistry on a slow turner. Bedi and Prasanna weaving webs. Ramakant Desai's silken run-up and the *kasor-ghonta* rising to a crescendo to go with his bouncers. And, of course, Hanu-

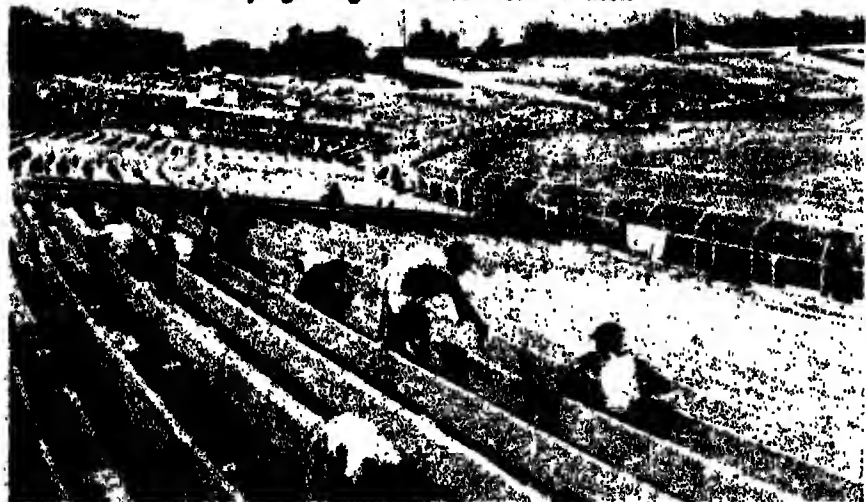
mant Singh stepping out to match the wiles of Lance Gibbs.

However if I were asked to choose just one of so many pleasant memories, my mind would go back to that steamy morning of 1969 when the magnificent Graham McKenzie reduced India to ashes, 0 for 2, breathing fire all over. From the dying embers, in walked little Gundappa Viswanath to face the wrath of the Goliaths, in the gloomy forebodings that stunned the crowd into an eerie silence. The first two deliveries were lovingly caressed to the point and extra-cover fence. And the Gardens sat back and breathed again, this time in respectful homage to the presence of true greatness. Viswanath came back to the Gardens to play many a glorious innings including a century against Andy Roberts at his best, but the imprint of that memorable innings will stay on with me forever.

Eden Gardens' character developed on the lines of those large-hearted men of former years. A small incident in the 30s is an instance. Let Mr. N. Langarana take over. "...Natore were playing the Calcutta Cricket Club (CCC) and the former won the match handsomely. While having tea after the game the skipper of CCC, Major White, asked the Maharaja how many professionals he had in his team, as much as to say there was no credit in defeating the CCC with so many professionals. The Maharaja looked round the table, as if counting the professionals, and replied, 'Only one.' Major White thereupon asked 'Who is he?' And the Maharaja said 'Myself, as I have nothing else to do but play cricket,' adding that 'All the other players are my invitees, who out of their love for cricket, honour me by playing for my team...' What a splendid spirit the Maharaja showed on that occasion and in what regard he held all his players." The same spirit remains. Eden Gardens loves her players, amateur or professional, dark or fair. What my dear Gardens shirks from are those vulgar mercenaries, whether they be players or administrators.

Eden Gardens has a sense of occasion. Many outstanding performers have fallen under its spell to produce delightful cricket. Here it was that Kapil Dev reached his 'double' and I reckon that this hallowed turf will be the scene for Sunil Gavaskar's 30th ton. But then, without Vishy my Eden will never be the same again.

Eden Gardens today: getting 'dressed' for a match



Inner Eye

NEXT SEVEN DAYS

FROM DECEMBER 11 TO DECEMBER 17

ARIES
Mar 21-Apr 20
Most of your problems are likely to be solved this week. Moreover, all your efforts will be crowned with success. However, a word of warning: be on guard against forces working against you. The financial front is not particularly bright. You may have to loan money.

TAURUS
Apr 21-May 21
A week of mixed fortunes is in store for you. Unwise investments may lead to financial losses. On the other hand, those involved in romance are likely to have a very pleasant time this week. Your partner will be compliant and make this a happy week for you.

GEMINI
May 22-June 21
Keep a watch on your health this week. The domestic front is going to pose severe problems. You will have a serious misunderstanding with your spouse. Do not lose your temper, but deal with the situation tactfully and the storm will pass.

CANCER
June 22-July 23
This may turn out to be a rather disappointing week for you. Your current assignment may fall through. A new undertaking may not yield the results you have been expecting. Do not feel unduly worried if you have to depend on your friends to a very large extent.

LEO
July 24-Aug 23
This week is of bright prospects for those involved in matters of the heart. Your partner will be extremely understanding, so do not lose time in making the proposal you have in mind. The professional front looks bright and you might get a promotion.

VIRGO
Aug 24-Sept 23
An excellent opportunity lies in store for you towards the end of the week. Take full advantage of it and this will prove to be a very lucky week. Your plans are likely to be praised by those in authority. In business, lucrative deals will come your way. Check extravagance.

LIBRA
Sept 24-Oct 23
This should prove to be a successful week for you. The domestic front will remain calm and be a source of happiness. A lucky week for those in service—chances are that you will be promoted. A special word of advice to businessmen: this week your prospects are good.

SCORPIO
Oct 24-Nov 21
A week of excellent opportunities awaits you if you are involved in creative pursuits. Do not hesitate to launch a new venture, it will turn out to be successful. Young ones among you are advised to take the initiative. Financially, this is a lucky period for you.

SAGITTARIUS
Nov 22-Dec 22
You will have good reason to feel nervous and anxious. The attitude of friends and members of your family may worry you. You are likely to feel lonely in the course of the week. Friends and relatives might avoid you. However, do not get depressed.

CAPRICORN
Dec 23-Jan 20
Financially, a favourable week for you. You will be in a position to repay most of your debts. This is not a good week for making drastic changes. However, if it is absolutely necessary to do so, make sure that you consult your elders before taking any steps.

AQUARIUS
Jan 21-Feb 20
The week will be bothered by innumerable problems. A journey may help to solve some of them. You are advised to let your intuitions be your guide. This is a good week for creative artists. A new assignment will keep you busy and help you win praise.

PISCES
Feb 21-Mar 20
This will prove to be, by and large, a favourable week for you. Prospects are bright for businessmen. However, do not take unnecessary risks. For those in service, this is a week of opportunities. Make every effort to push forth your plans. A letter will bring good news.

BIRTHDAYS

December 11
This will be a good year for attending to matters which ought to have been done before. Catch up with outstanding business affairs. There is a possibility of large financial gains during 1984. If efforts are made to contact people in other countries, enhancement of business is assured.

December 12
People whose influence could be used to your benefit should be contacted immediately. Your ambitions will be fulfilled this year. A pending legal matter could cause worry, but do not fret unnecessarily.

December 13
An important year is ahead. Now is the time to give priority to obtaining useful knowledge that could help you branch out in an entirely new direction. Partnerships could lead to additional profits.

December 14
Your relationship with people who wield considerable power will be much improved. Good luck will come your way during 1984. Finances must be kept free from risks and careless spending. Bankers are unlikely to be accommodating, as you hoped.

December 15
Taps to farewells places are likely to go off without any hitches. New friends might be made during your journeys. It is essential that you deal with minor routine matters early so that you do not have worries nagging you.

December 16
You will feel rather excited about the forthcoming year. You have good reason to feel that you will be making the progress in your career that is so important to you. You should find that things are working out better than you expected, in 1984.

December 17
You are in a position to control the course of events now. You will be in control of matters that have been causing you quite a lot of trouble at work. Activities with friends and relatives will be pleasant, but not particularly exciting.

M.B. RAMAN

SUGGESTIONS

SUNDAY	TRAVEL	DECEMBER 11	8	GREY
MONDAY	MEDITATION	DECEMBER 12	5	YELLOW
TUESDAY	SHOPPING	DECEMBER 13	1	ORANGE
WEDNESDAY	CORRESPONDENCE	DECEMBER 14	2	WHITE
THURSDAY	BUSINESS AFFAIRS	DECEMBER 15	3	RED
FRIDAY	SPORTS	DECEMBER 16	8	GREEN
SATURDAY	ENTERTAINMENT	DECEMBER 17	7	BLUE

LUCKY NUMBER AND COLOUR

QUIZ / Neil O'Brien



P.A.V. Krishnan writes from Jamshedpur: "The Beldih Club of Jamshedpur organised an Inter-Club Quiz Contest in which eight teams participated. Smack, a team of exuberant youngsters, took the lead from the outset, but eventually could finish only third. Guftagoo emerged victorious because they had a lady who scored all the points during the 'Seri Special' round. Charms, the host team, came second after a tough tie-breaker with Smack. A word of praise for quiz-master Alban Scott who conducted the quiz with the aplomb of a veteran, which he undoubtedly is."

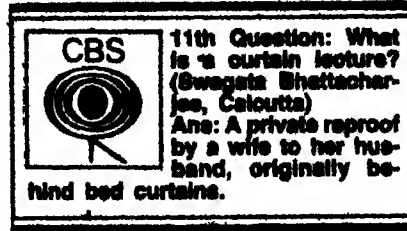
Suptendra Neth Sarbadhikari, Calcutta-45, gives more pen names of Rabindrenath Tagore (25 Sept '83): "Akapetchandra Bhaskar, Annakali Pakrasi, Dikshunye Bhat-tacharya, Banibinod Bendyopadhyay, Srimati Kanishe, Srimati Madhyama, Nabinkishor Sharmane and Shasthicharan Debsarmana."

S.C. Mozumder, Calcutta-33, writes that the line, "The Child is Father of the Man" (13 Nov. '83) is from *The Rainbow* and not *My Heart Leaps Up*, which is the opening stanza of the poem by William Wordsworth." The poem is known

by both names and *The Oxford Dictionary of Quotations* gives the source as *My Heart Leaps Up*.

Arpan Guha, has filed this quiz report:

"Unlike past years, there was hardly any audience in the spacious La Martiniere auditorium for the 3rd Annual Quiz for Schools organised by Interact Club of La Martiniere. In all, eight schools participated in this quiz conducted by Barry O'Brien. To this reviewer, the standard of the questions did not seem constant as



they ranged from absolute give aways ("What is the English for the Bengali 'dhoop kathi'") to difficult ones ("Distinguish between 'aerodyne' and 'aerostat'). However, that scarcely dampened the enthusiasm of the teams and in the initial rounds all of them scored evenly. Although CBS held on to the lead for a time, finally a pattern began to emerge where Don Bosco were pulling away from the rest. After the interval, Don Bosco held on to their slender lead and finished with 26

points, followed by La Martiniere (Boys) 24 and Girls 15½. The quiz-master delighted everyone with the last question of the evening where, he himself sang to fill in a question in the audio round. Don Bosco thus won the shield for the third time in succession and were represented by Kamal Ahmed, Taranga Ghosh, Basev Sen and Vikash Khandelwal."

Kalyan Guha Roy, Calcutta 41, is interested to know how the word 'boycott' entered the English language.

No, we are not referring to the Yorkshire and England cricketer, although the way his career has run we could well be. Captain Charles Boycott (1832-97) looked after the estate of the Earl of Erne in County Mayo, Ireland. Trouble for him began in 1880, when the earl's tenants insisted on the right to decide the rent they should pay for their farms. That remarkable Irish politician, Charles Stewart Parnell inspired what happened next, the entire neighbourhood refused to have anything to do with Boycott; no shop would serve him and no one would help with the harvest. He went to the north for workers, but they needed some 900 soldiers to protect them while they gathered in the crops. The wretched Boycott remained boycotted—the word caught on from the start—and had to leave his job end the area.

QUESTIONS

1. The early Christians used a fish as their symbol. Why? (Gautam Mitra, Calcutta 26).
2. Which novel is sub-titled *The Modern Prometheus*? (Ashish Sarkar, Calcutta 90).
3. In the US how are 5 cents, 10 cents and 25 cents colloquially termed? (P. Srinath, Calcutta 45).
4. How did Alice read the poem *Jabberwocky*? (Ranjit Sengupta, Durgapur 12).
5. Who said "If God did not exist, it would be necessary to invent him"? (Abhik Majumder, Calcutta 29).
6. Who is a benchwarmer? (Anup Kr. Datta, Calcutta 64).
7. Why did the American short story writer William Sydney Porter adopt the penname O. Henry? (Vikash Khandelwal, Calcutta 17).
8. What is unusual about the word 'boatswain'? (Sumit Dutta, Calcutta 17).
9. What is kakistocracy? (Suvra Kanti Basu, Calcutta 29).
10. Who are Rawhide and Rainbow? (Vijayantimala, Madras 95).

ANSWERS

- 1 The Greek word for fish is ichtus, the initial letters of Iesus Christus Theon Uios Soter, the Greek of Jesus Christ, Son of God, the Saviour.
- 2 Frankenstein by Mary Shelley.
- 3 A nickel, a dime and a quarter respectively.
- 4 With the help of a mirror.
5. Voltaire.
- 6 A substitute who rarely plays in a game (and warns the bench meant for reserves).
- 7 He adopted the name of Orlin Henry a prison guard in Ohio State penitentiary, where he had served a prison term for embezzlement.
8. It is pronounced, 'boyn'—with more than half the letters silent.
9. Government by the worst citizens.
10. These are the US Secret Service's code names for President Reagan and his wife Nancy respectively.

Answer to TWO PLUS TWO

11 and 1.1

$$11 + 1.1 = 12.1 \text{ and } 11 \times 1.1 = 12.1$$

DRESS CIRCLE



MUSICAL STRAINS

Above: Bringing music into the life of a spastic child on the 17th will be Ustad Amjad Ali Khan. The sarod master will perform in aid of the Spastics Society of Eastern India. Also featured in the programme will be Ruma Guhathakurta's Calcutta Youth Choir.

GRAND MAN

Left: The presentation of the Man of the World award in New York during the joint convention of the International Hotel Association and American Hotels & Motels Association to Mohan Singh Oberoi was heartwarming. Not only was it an outstanding event in the business world, but also a landmark in the history of Calcutta. The acquisition of the Grand Hotel in Calcutta had been a turning point in the life of Oberoi who went on to become the head of one of Asia's largest hotel chains. A definite facelift for this weary city.



HIGHER THAN THE HIGHEST

Left: Queen Elizabeth awarded the Order of Merit, the highest British award, to Mother Teresa about a fortnight ago at a function held on the lawns of the Rashtrapati Bhavan. Mother Teresa accepted it with characteristic sobriety.

WORLD'S MOST BEAUTIFUL GIRLS

Below: This year's Miss World is a 19-year-old British fashion model, Sarah Jane Hutt. Miss United Kingdom walked away with the crown at the contest held at London's Royal Albert Hall a few weeks ago. In the traditional post-coronation photograph she is seen, centre, with the first runner-up Rocio Luna Florez (Miss Colombia), left, and Catia Silveira Pedrosa (Miss Brazil) who was placed third.

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LIMELIGHT / Dr Sudipta Sengupta

OFF TO THE FROZEN WASTES

The Antarctica expedition is the latest of her many achievements

A comfortable room, furnished expensively, with taste. There are paintings on the walls, an impressive cabinet with curios and a bookcase with handsomely bound books on geology. It is afternoon.

Dr Sudipta Sengupta comes into the room with a pleasant smile on her face. Having enquired about the purpose of my visit, she said softly, "I am busy doing some last minute shopping."

Dr Sengupta is one of the two women members of the third Antarctica expedition which left India last week.

The other woman in the team is Dr Aditi Pant, a marine biologist from the National Institute of Oceanography. The 82-member expedition, headed by Dr H.K. Gupta, will leave the country aboard a specially char-

tered Finnish ice-breaker. Miss Sengupta, a 30-year-old teacher of structural geology in Jadavpur University said, "I am just thrilled, the experience is going to be an unimaginable one. I am sure it is going to be an experience of a lifetime. I am happy that my abili-

ties have been recognised."

One of the most striking features of this adventurer is the amount of self-confidence she displays. "I have never felt inferior to men...I have proved that women in India are as capable as those in the West," the young scientist

said.

The Calcutta scientist will be one of the three geologists to carry out geological and glaciological work in the Antarctica. Besides doing reconnaissance geological mapping, she will collect rock samples for petrological, paleontological and age dating studies. The glaciological study will include accumulation and ablation of snow, movement of ice flow, stress-strain, compaction study of ice.

As a young girl in Nepal, Dr Sengupta began her long standing affair with nature, the source from which she was to draw the chief inspiration for her achievements as a mountaineer and geologist. "My days in Nepal have definitely influenced my life," she said.

Only surviving member: She has advance training in mountaineering from the Himalayan Mountaineering Institute, Dar-

'I have never felt inferior to men'



In Sweden in 1978



A casual snapshot taken at home



jeeling and the Nehru Institute of Mountaineering, Uttarkashi. She scaled the Ronty peak while a student in Jadavpur University. Dr Sengupta is the only surviving member of the Ladies Lahoul expedition (20,130 feet) where the other two climbers—Sujaya Guha and Kamala Saha—were killed in an accident

Born in Calcutta, Dr Sengupta, is the youngest daughter of a physicist, Mr Jyoti Ranjan Sengupta, and Mrs Pushpa Sengupta. In 1967 she was awarded the best all round girl graduate certificate by Jadavpur University B, then she had her foot firmly on the first rung of the ladder that in years to come was to take her to the very top.

After passing MSc she worked as a CSIR Research fellow at her University. In 1969 she joined the Geological Survey of India as a geologist and worked there till 1973. The same year she was awarded the prestigious overseas scholarship of the Royal Commission for the Exhibition of 1851, United Kingdom. The young geologist has not forgotten the dinner that followed in honour of the awardees for no other reason but the fact that she sat next to Prince Philip. "I was made the lady of the occasion hence the Duke walked to the centre of the hall hand in hand with me," she said proudly.

This scholarship was previously received by scientists like Homi Bhabha and A.K. Saha. From India Dr Sengupta is the only one from the branch of geology to receive this scholarship.

Between 1973 and 1976 she carried out research work at the Imperial College of Science and Technology, London with extensive field work in the Scottish Highlands and in Rio Tinto, Spain.



The young scientist: a girl like any other



With a just-caught cod in Bodo, Norway

SHE has also worked in the Caledonian Research Project of International Geodynamics Project, Sweden. Her study covered the Scandinavian Caledonian mountains of Sweden and Norway near the Arctic Circle. "I enjoyed every moment there, for days together we used to have sunlight for more than 20 hours. This was one of the best experiences of my life," she said while speaking about her days in the Arctic region.

Dr Sengupta is not at all perturbed about the hazardous month-long journey through the oceans and across glaciers which her team has to make to reach the Antarctica camp. "Once in a while the thoughts of the Roaring 40s worries me," she said.

Asked about her home, parents, sisters, she replied, "This is nothing new for them, I have often been away from home for months at a stretch." Moreover, the government will set up an experimental video link between Delhi and her camp with the aid of which she can see them and talk to them through the telephone via the satellite.

Dr Sengupta may be included in the 15-member contingent that will stay back for a whole year through the trying winter of the south polar region. However, pre-fabricated structures would be used to set up camps which would have their own self contained heating and other arrangements for the inmates.

Dr Sengupta left an important question unanswered. Asked about her plans for marriage she said casually, "I have never given it a serious thought. I am indifferent."

The geologist is probably waiting for a duke charming.

Shaadaab S. Bakht

RAINBOW / World Fashions



These ready-to-wear fashions are the latest to come to Bombay but could very soon. Smart these clothes form part of a Spring/Summer displayed in Paris recently. The designers represented (to right), Claude Montana, Yves Saint Laurent, Yamamoto and Jean-Claude de

Photographs: AP

She has not yet
an ensemble,
collection
I have are (left
right, Kanani



Panorama

THE CALCUTTA CONNECTION

The city's long association with Ordnance factories is not widely known

WHILE it is generally known that large government factories exist in India for the specific purpose of manufacturing lethal stores, general stores, and clothing for the Army, Navy and Air Force, the very long association of Calcutta with these Ordnance factories is not known as widely.

In Eastern India, cannon manufacture was first established at Monghyr in 1763, and Mir Kassim had 17 guns made in this year. A temporary gun factory was established in Eastern India at Patna by the East India Company in 1769. As this foundry was successful, a foundry was erected in the present Fort William (then known as the New Fort). In 1770 the new brass gun foundry commenced work as a branch of the arsenal at Fort William. By 1801, the Arsenal, the Gun Foundry and the Gun Carriage Agency were all situated within the narrow limits of the new Fort William, and as expansion there was impracticable, land was purchased at Cossipore. To this site the Gun Carriage Agency was transferred from Fort William.

In 1811, the Court of Directors of the East India Company in London objected to the continuance of the Fort William foundry on the grounds that the Ordnance cast in Fort William was inferior to that cast in Europe, and wished to close the Fort William foundry, but the Military Board of the East India Company disagreed with this view, and said that cannon equal to the

best and at a price less than that in Europe had been made in the Fort William foundry.

By 1830, the space available at Fort William was insufficient. It was decided to transfer the Gun Carriage Agency from Cossipore to Fatehgarh (in present Uttar Pradesh), and to establish a Gun Foundry for all-India requirements at Cossipore. Cossipore-made guns did excellent service in the Afghan, Sind and Sikh campaigns of the British Indian Army.

AS to ammunition, the East India Company never possessed an ammunition factory as such, but the forts in their settlements had a "laboratory" in which ammunition was prepared for use. In 1718 there was one such "laboratory" in the old Fort William, according to *Bengal Past and Present*. There was on record a 1742 order to the Gunner at the old Fort William to employ as many people as he could to make gunpowder for service with all kinds of ammunition as necessary. It is not easy to trace the history of this "laboratory" till 1846, when it officially became the Ammunition Factory at Dum Dum. By 1858, various works at Dum Dum had merged into the Cartridge and Percussion Cap Factory.

In 1858 a Bullet Factory was established at Cossipore. By 1872 the accommodation being insufficient, additional land was purchased, and a new factory was built at Cossipore. The title of the establishment was changed from "The Gun

Foundry" to "Foundry and Shell Factory." By 1900 further extensions were required. As land at Cossipore was now expensive, it was decided to move certain facilities to Ichapore, as a sub-factory of the Foundry and Shell Factory. This was effected, and manufacture at Ichapore commenced in 1905.

The same year the name of the factory at Cossipore was changed to Gun and Shell Factory. Thus the little cannon foundry which started in sheds in a bastion of Fort William in 1770, with an establishment of one European supervisor and 15 workmen, now covered a vast expanse and had a large work force.

The history of the Ichapore site is not without some interest. This was originally the settlement of the Ostend Company, consisting largely of Flemings according to *Bengal Past and Present*, and formed, according to another source, under a charter granted in 1722 by the Emperor of Austria whose flag was flown here. In the year 1920 the subfactory was separated from Cossipore and designated the Metal and Steel Factory.

IN 1903 a Rifle Factory was also set up at Ichapore. The East India Company had not possessed a factory for the manufacture of muskets. In the 17th century they were obtained from England, and in the 18th century from indigenous sources. For example, in 1763 Mir Kassim was manufacturing firelocks at Monghyr.

Although Bombay and Madras long had Gun-

powder Mills, it was not until 1704 that any record of these existed in Bengal, when, it is reported in *Bengal Past and Present*, one blew up through carelessness. From 1704 to 1756, no record exists except that gunpowder was being purchased locally. According to the deliberations of the Calcutta Historical Society, in 1756 the East India Company purchased the gunpowder mill erected by a Lt Col Scott from the executors of his estate, which was on the site known as Perrin's Garden.

In 1759, the mills blew up. Though quickly repaired, another site was found in 1760 in Bagh Bazar, but these mills did not work satisfactorily there. A site was therefore selected in 1774 at Akra, at the bottom of Garden Reach. The new powder mills were completed in 1778. Owing to the dependence of other Presidencies on Calcutta for gunpowder, plans were put forward in 1788 for new Gunpowder Mills at Ichapore. In 1791, they were completed, but explosions seem to have taken place fairly frequently. In 1832, soon after Lord William Bentinck became Governor General, he decided, as a measure of economy, to suspend the manufacture of gunpowder at Ichapore.

The above is a very brief resume of the early history of the Ordnance factories in and around Calcutta. Work force-wise, their association with Calcutta has indeed been a progressive one.

S.L. Meneses

MARKINGS

On the Other Foot

If one cares to walk down College Street on a Saturday morning, he will come across small temporary structures on the pavements. On having a close look, he will find that the image of Goddess Kali is installed there with a red garland around the neck. But the next day, Sunday, there is no sign of the pandal or Kali.

This worship of Sani is helping unemployed youths to earn a living in this locality. Their investment is minimum because the same image is put up every Saturday for the passersby. And being God fearing, most do give something.

"We do not earn much," said one of the 'organisers' refusing to disclose



the amount. "But it takes care of pocket expenses for a week. At least, we do not have to ask money from our parents for cigarettes," he says, in a defensive manner. "After



all, we are not forcing anyone. If they want, they will give on their own."

Some of the devotees are very particular. Before 'throwing' the coin, some

make it a point to see that they are not wearing their slippers, placing them in front of them before closing their eyes. It has happened that a street urchin, standing nearby, saw a person removing his slippers and putting them aside. He immediately went close and was on the verge of stealing the slippers when the devotee opened his eyes and saw the urchin at his job.

Before he could say anything, the urchin came forward with an answer: "I was just putting it on the side. Other people will come and it will come in their way." The devotee was too stunned to say anything and walked away, of course, with his slippers on

Warm Welcome

CALCUTTA has a number of ways of saying 'hello' to those visiting the city for the first time and those who are returning after a long time. The pungent smell of garbage piled on garbage, open drains, and an assortment of sounds and sights make the city what it is and what it will always be: a warm and welcome city.

A correspondent recently met a friend who left

the city some 15 years ago and since then could never make a trip home for one reason or another. He had married and his wife and children had never had the chance to enjoy the enchanting Mahalaya recital broadcast seven days before the Pujas. This year he decided to visit the city with his family and let them taste the 'Calcutta Puja.'

But they spent the

Mahalaya morning in the train and once again he missed the recital. However, as soon as they alighted from the train at Howrah station, the family was greeted with the recital being played over the public address system.

The children were tired, the wife wanted a bath and the coolie was agitated. But the gentleman refused to leave until the whole recital was over "It

was a homecoming the way it should have been and never could have been otherwise," he said, with genuine affliction in his voice for the city which he had missed for so many years.

And the credit goes to the people manning the Howrah station. They must have provided a very warm welcome for so many probashi Bangalis



Illustrations: Debanish Deb

7 DAYS

S	M	T	W	T	F	S
11	12	13	14	15	16	17

The information given below is accurate at the time of going to press

HINDI FILMS

REGULAR SHOWS

Agar Tum Na Hote: Paradise (Bentlnck Street 235442)-12 3 6 9

His wife having died during childbirth, Rajesh Khanna searches for a girl to be a mother to his child. He also engages a photographer (Raj Babbar) to promote his company's cosmetic products. Searching for a fresh face

Babbar chances upon Rekha, an orphan and turns her into a model after which they get married.

Babbar then meets with an accident which cripples him. Rekha finds employment as governess to Rajesh's child. To meet the conditions of the job she pretends to be unmarried. Predictably Rajesh falls in love with her. The triangle is ultimately resolved with different solutions for each.

Good photography and haunting tunes enreach this simple film.

Arth (A): Metro (Chowringhee Road, 233541) Basusree (S P Mukherjee Road

478808) & Bina (Bidhan Sarani, 341522)-noon

Shabana Azmi's husband, Kulbushan Kharbanda, who makes ad films, falls in love with Smita Patil, a film star. The abandoned woman is also an orphan, an element in the plot which is dictated by the demands of sentimentality. The film deals with her efforts to become independent of him, and in the Indian context conveys a powerful message.

Excellent performances from the cast are the main strength of this altogether commendable film. **Be-Aabroo: Society (Corporation Place 241002)-12 3 6 8 45**

A series of instances of the physical violation of women is dealt with. The people involved belong to the underworld as well as to the higher strata of society. All the victims take to prostitution. A love story involving a police officer and a victim is threaded in.

As in most other Hindi films the theme is only an excuse for a generous display of flesh.

Betaab: Jyoti (Lenin Sarani, 241132)-12 3, 6, 8 45

Star debutants Sunny Deol and Amrita Singh with veteran Shamma Kapoor are in the leading roles of this film, directed by Rahul Rawail with music by R D Burman.



Tina Munim and Ranbir Kapoor in 'Purana'

Kumar and Sabitri Chatterjee. The film is directed by Agradoot, with music by Hemanta Mukherjee

Burjatapa: Rupban (Bidhan Sarani, 553413), Aruna (M G Road, 359561) & Bharati (S P Mukherjee Road 474686)-2.30, 5.30, 8.30

A sweet romantic film starring Uttam Kumar and Sandhya Roy, along with Pahari Sanyal Chhaya Devi and Jahar Roy

NEW RELEASES

Balighar: Radha (Bidhan Sarani, 553045)-noon

Deep Roy, Jhumur Ganguly, Gautam Chowdhury, Sadhu Meher, Rupa Banerjee and Anamika Saha and others form the cast of this film, directed by Bijan Chatterjee with music by Sounn Dasgupta

FOREIGN FILMS

REGULAR SHOWS

Carry On Abroad (A): Tiger (Chowringhee Road 235977)-12, 3, 5.45, 8.15

This is the 24th film of the Carry On series. As is predictable there is nothing new in it and it constitutes nothing but one and a half hours of dreary familiarity. The humour is bawdy and is more lresome than funny. The plot is thin and centres as usual around husbands and wives chasing other husbands and wives

Raiders Of The Lost Ark (A): Globe (Lindsay Street 231769)-3.5.5.8.30

The year is 1936. Harrison Ford a professor of archaeology loses a priceless golden idol to Paul Freeman a German rival. The scene is a Peruvian jungle and Ford has to contend with tarantula spiders rolling boulders triggered stone doors and tribesmen with poisoned darts

In Egypt, he is in search of a golden chest containing the tablets bearing the Ten Commandments. This time his rival is none other than Hitler himself. Accompanied by Karl Allen a hardy ex-girlfriend a hero now comes across snail pits skeletons bricked underground Nazi musclemen machine guns Arab rds and a train that gives the H and is actually

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So Fine (A): New Empire (Humayun Place 231403)-3.6.8.30

An English professor at an ivy league college is compelled to take charge of his fathers dying garment business. Richard Kiel is a loan shark to whom Ryan O Neal's father owes a million and a quarter dollars. Matters are further complicated when O Neal falls in love with this thugs wife. In a hilariously funny sequence O Neal splits his pants—and denims with see-through seats hit the fashion scene

This polished glossy comedy is a great deal of good bawdy

NE'

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3 December

7.55 Play in Bengali
9.15 Ek Mulaqaat/Looking Back-Looking Forward An interview with Aparna Sen.

14 December

7.00 English film serial
8.10 Darshaker Darbare
8.30 Chitrahari.
9.15 Serial Lucy Show
10.00 Highlights of the fifth cricket Test

15 December

8.15 Chitramala: Film songs in Bengali
9.15 Places of Pilgrimage Sarnath
10.00 Highlights of the fifth cricket Test

16 December
Film in Hindi.
Poetry

This LP of Bengali songs released by the Gramophone Co of India Ltd turned out to be a pleasant surprise. The excellent combinations of poetic lyrics and classical based tunes rare commodities in today's disco culture enthrall the listener with their beauty and grace

The album comprises 12 numbers, all of which are written and set to tune by Gyanprakash Ghosh. The lyrics show a rare poetic sense. The tunes have to be heard to be truly appreciated. The styles of rendition range from *tappa* to *ghazal* to *adhunik* with matching defused orchestration

But the greatest praise must go to the singer Ajoy Chakraborty who though a comparative newcomer in the field of commercial singing shows the artistry of a well groomed performer. With a voice as rich as his he will go a long way

The Gramophone Co of India Ltd as in days past has released a number of EPs and Super 7s during the Pujas. Sakil Thakur delights us with *Aami bapu o sab disco fisco bujhina* a parody of the present disco trend. *Aami ithehas hote chaina* has a serious mood. *Nivley pradip* is again a swinging number. Pintu Bhattacharjee's romantic tonal quality has a soothing effect in *Tom oi sundar mukh* and *Boo aagun* both set to tune Manjra Dey

As one forgets that is the accompaniment is what is what the album and

In brackets:

1. (3) Never Never—The Assembly (Nuje LM)
2. (-) Love Of The Common People—Paul Young (CBS)
3. (1) Say Say Say—Paul McCartney and Michael Jackson
4. (2) Uptown Girl—Billy Joel (CBS)
5. (18) Let's Stay Together—Tina Turner (Capitol)
6. (17) Hold Me Now—Tompeon Twins (Karnata LM)
7. (-) Calling Your Name—Marilyn (Mercury)
8. (5) Cry Just A Little Bit—Shakin Stevens (Epic)
9. —
10. (12) Thriller—Michael Jackson

The top ten country-western singles, as rated by *Cashbox*, with last week's positions in brackets:

1. (2) A Little Good News—Anne Murray (Capitol LM)
2. (-) Fell Me A Lie—Janie Fricke (Columbia)
3. (3) Tennessee Whiskey—George Jones (Epic)
4. (6) Baby I Lied—Deborah Allen (RCA)
5. (8) Dixie Dreaming—Atlanta (MDJ)
6. (1) Holding Her Against You—Earl Thoenig (RCA)
7. (11) Houslop In and Brothers
8. (10) He Conw Broth
9. (12) ...
10. ...
11. ...
12. ...



Chhnanjeet explains a point to Ratna Ghoshal in 'Naggesh'

...ate The Origin of the Species and so on. A series of seven films entitled *The Voyage of Charles Darwin* will be screened

At Birla Industrial & Technological Museum (19A Gurusaday Road Calcutta

...as Calcutta Youth Choir At Netaji Indoor Stadium

THEATRE

Aghayan Rangana 1153 2A Acharya Prafulla Chandra Road 556846

Written by Biru Mukherjee the play has been directed by Gyanesh Mukherjee and the star attraction is the versatile Anup Kumar

Anandamath Biswanath Manch (Canal West Road 55598)

Pratapati Minerva (Beaton Street 554489)

Directed by Samar Mukherjee from Samaresh Basu's popular story the play has Santu Mukherjee and Soma Mukherjee along with Kali Banerjee Robin Mazumdar Bankim Ghosh Biplab Chatterjee Manu Mukherjee Anamika Saha Sumita Sanyal Sumita Chatterjee and Miss Pappia in the lead

Rajkumar Kashi Biswanath Manch (Canal West Road 55598)

Sourin Chatterjee's back on the stage with the play written and directed by him it is also the first play with Sourin Chatterjee and Sabita Chatterjee together

Rangini Circutona (6 Hija Sai Kissen Street 55721)

Amadhan Star 179 34 Johan Sarani 551139 4077)

Sanjivmull Kankaria directs family drama which has Sandia Gupta Haridhan Prjee Salindra Bhatia Kalyani Mondal Chakraborty and in the lead

